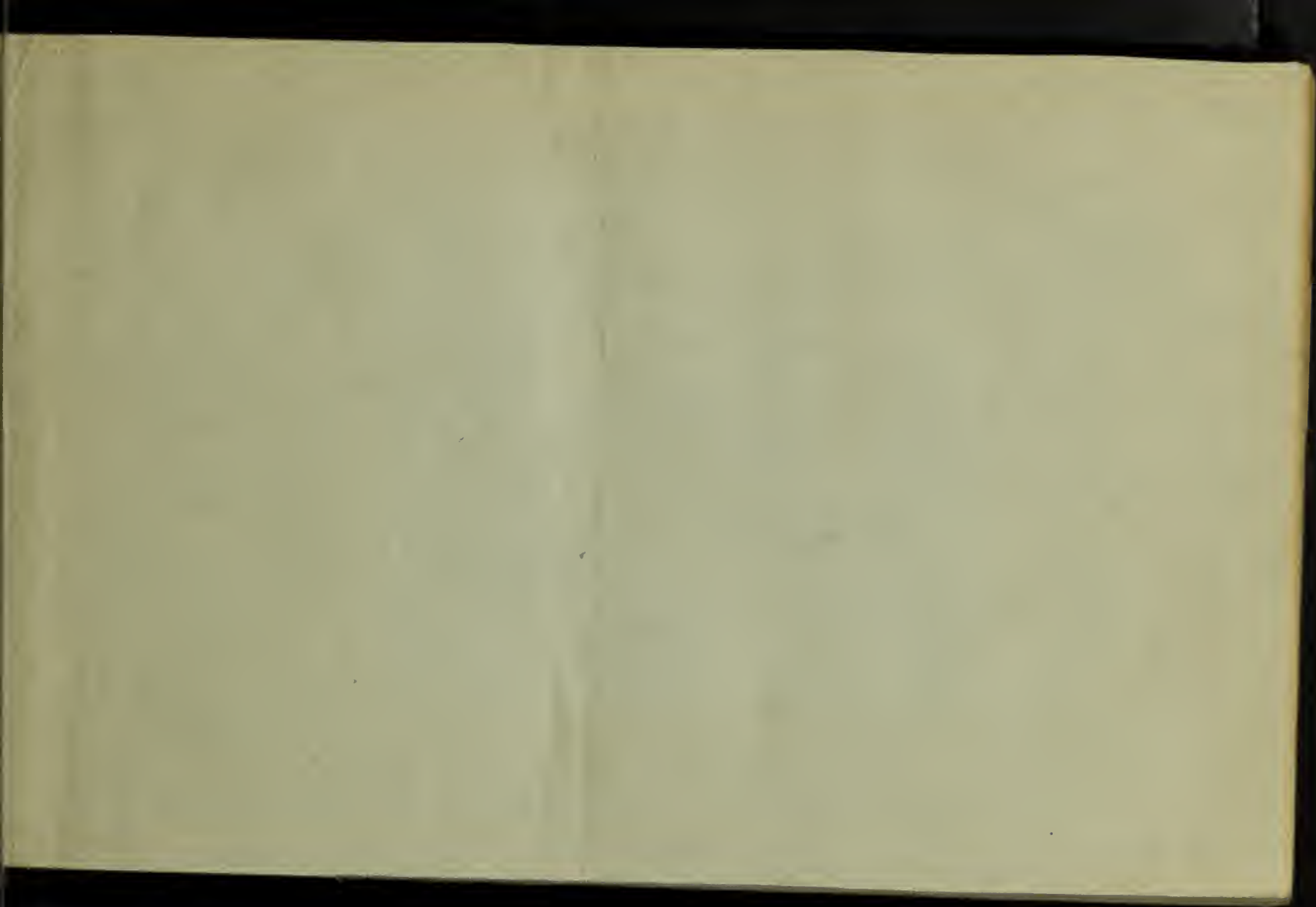
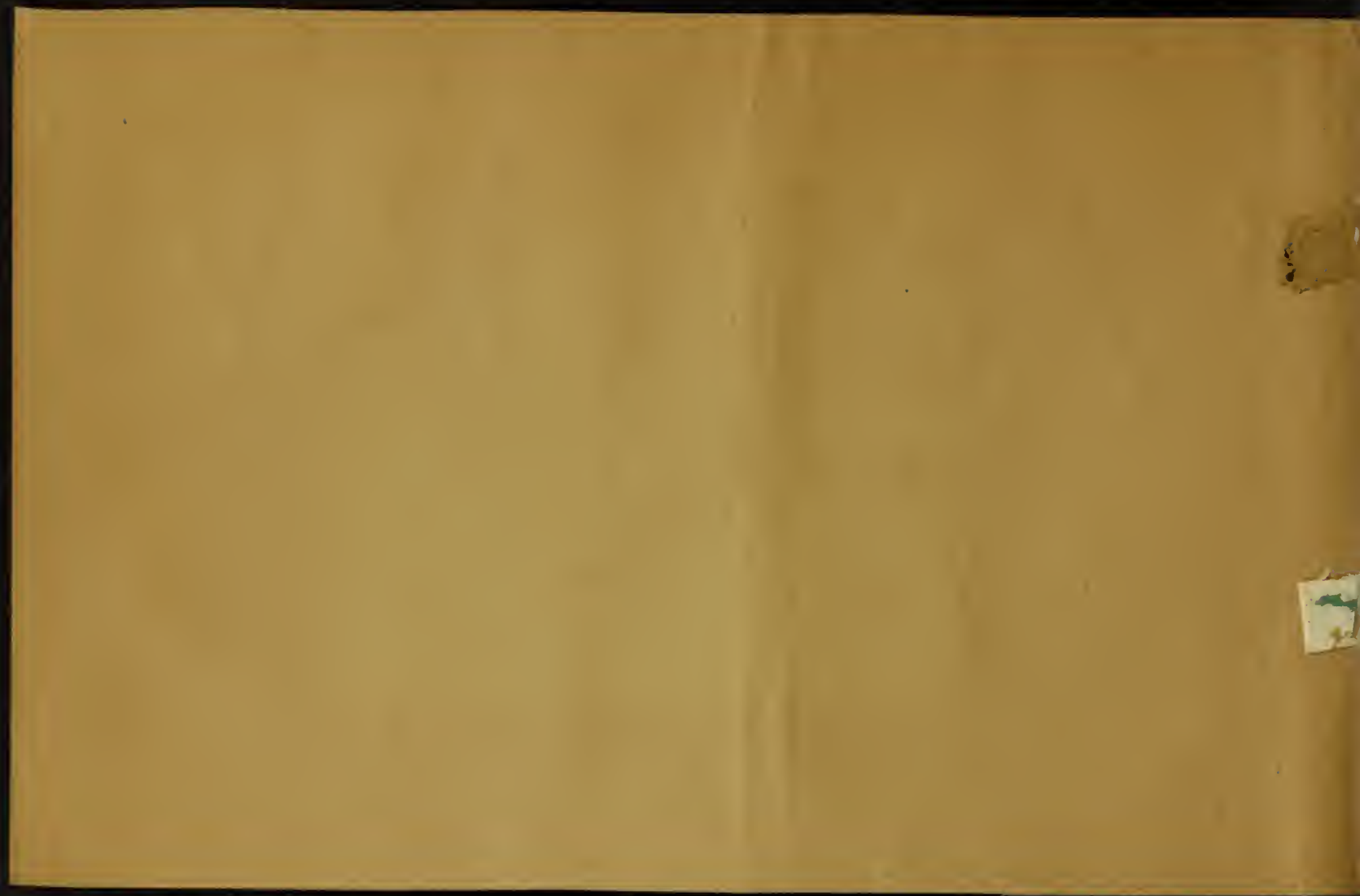


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v2



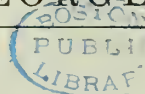
THE

(Musical Album:)²

A VOCAL CLASS BOOK FOR

FEMALE SEMINARIES, ACADEMIES, AND HIGH SCHOOLS.

BY GEORGE F. ROOT.



^c NEW YORK:

PUBLISHED BY MASON BROTHERS.

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P R E F A C E .

THE demand for new music in Female Seminaries, Academies, &c., and, especially, from those who, for three years past, have used the "Academy Vocalist," has led to the preparation and publishing of this work. The Elementary Instructions, Exercises, Solfeggios, and Rounds; together with the Hymns, Anthems, and Chants, are taken, by permission, from "THE HALLELUJAH," by Lowell Mason.

G. F. R.

THOMAS B. SMITH, STEREOTYPY AND ELECTROTYPY,
No. 216 WILLIAM STREET, NEW YORK.

ELEMENTARY EXERCISES.

—♦♦—

The following Exercises should be sung sometimes slower, and sometimes quicker; sometimes louder, and sometimes softer, sometimes to La, sometimes to syllables, and sometimes to poetry.

No. 1.

Let us now be up and do - ing, With a heart for a - ny fate!

Still a - chieving, still pur - su - ing, Learn to la - bor, and to wait.

No. 2.

Now re - jice, Now re - jice, Sing a - loud with cheerful voice.

Now re - jice, Now re - jice, Sing a - loud with cheerful voice.

No. 3. *This may be sung in two parts, or as a ROUND.*

No, no, no, no, no, Yes, yes, yes, I will.

NOTE. By a Round is meant a piece of music, in which, one part commences after another, and each follows round in a regular order. In the above round for two parts, the second voice or voices should commence when the first voice or voices arrive at the figure 2.

No. 4.

I know a flow - er, most fair to be - hold, It is dear - er to

me, than are sil - ver and gold; Friendship's its name, then, oh!

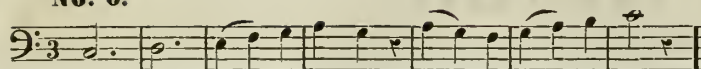
let it abound, We shall all bless the sea - son in which it was found.

No. 5.

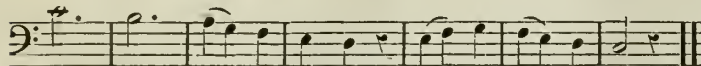
Be to o - thers kind and true, As you'd have them be to you.

Never do, nor say to men, That which you'd not wish from them.

No. 6.

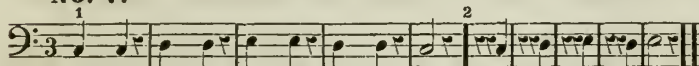


1. Lit - tle drops of wa - ter, Lit - tle grains of sand,
2. Lit - tle deeds of kindness, Lit - tle words of love,



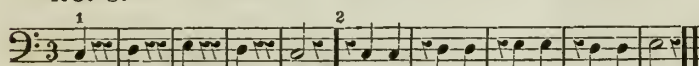
Make the might - y o - cean, And the pleasant land.
Make our earth an E - den, Like the heav'n a - bove.

No. 7.



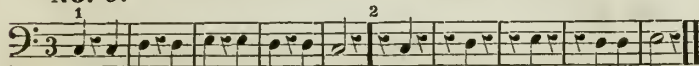
Come, come, come, come, come, come, come, come, Yes, yes, yes, I come.

No. 8.



Go, go, go, go, go. No, no, no, no, no, no, I'll not go.

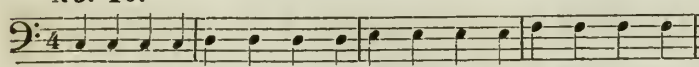
No. 9.



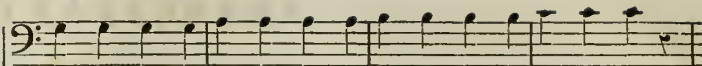
Stay, O stay, O stay, O stay, O stay. No, no, no, I'll away.

NOTE. Nos. 7, 8, 9 may be sung in two parts, or as Rounds.

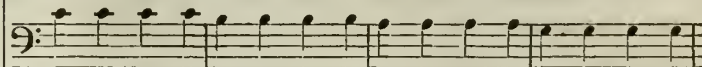
No. 10.



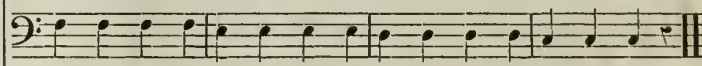
Life is like a ship in motion, Sometimes high, and sometimes low; Where



every one must brave the o - cean, Whatso - ev - er wind may blow.

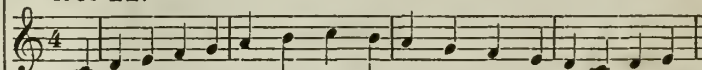


While we're safe from storm or shower, Wafted by the gentle gales, We'll

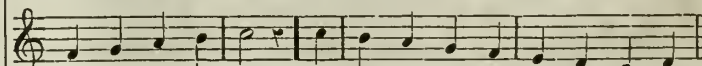


seize the present, passing hour, And to the breeze un-furl our sail.

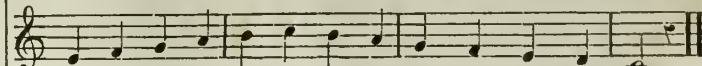
No. 11.



The tallest pines must feel the pow'r Of winter's blast, the loftiest tow'r Comes

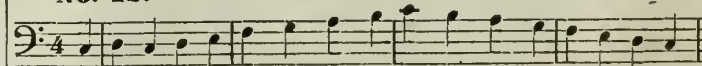


heaviest to the ground; The bolts that spare the mountain's side, His



cloud-capt em - i - nence di - vide, And spread the ru - in round.

No. 12.



The tallest pines must feel the pow'r Of winter's blast, the loftiest tow'r Comes

ELEMENTARY EXERCISES.

5



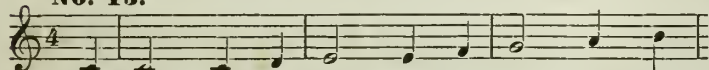
heaviest to the ground; The bolts that spare the mountain's side, His



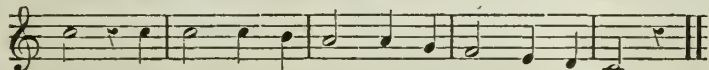
cloud-capt em - i - nence di - vide, And spread the ru - in round.

NOTE.—Exercises 11 and 12 may be sung together.

No. 13.

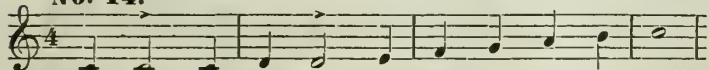


'Tis win - ter, 'tis win - ter, the morn - ing is

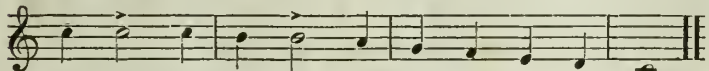


gray, A cold-looking sky is above us today.

No. 14.



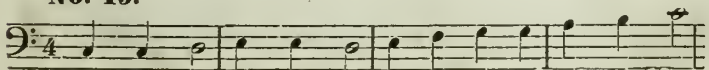
Come, come, O haste ye, nor make no more de - lay.



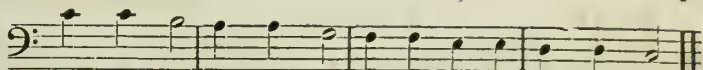
Come, come, O haste ye, seek wis - dom while you may.

NOTE. A strong accent should be given to the notes marked thus >.

No. 15.

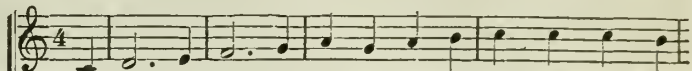


Smil-ing May Comes this way, Making all things fresh and gay ;

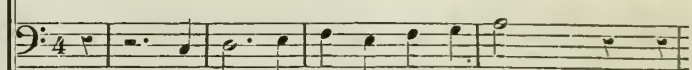


Mu - sic floats, Soft - est notes, Hear from sweetest warbler's throats.

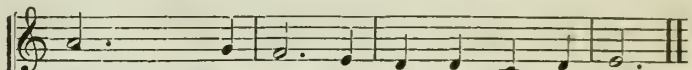
No. 16.



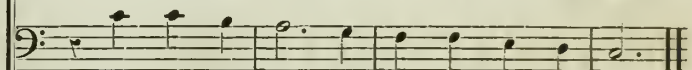
Come, fol - low, fol - low, follow, follow me, Come, fol - low,



We fol - low, fol-low, fol-low thee,

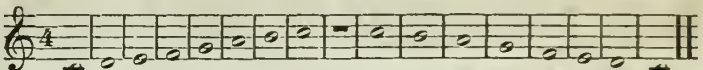


fol - - - low, fol - low, fol - low, fol - low me.



We fol - low, fol - low, fol - low, fol - low thee.

No. 17.



Do Re Mi Fa Sol La Si Do, Do Si La Sol Fa Mi Re Do.

NOTE. The scale, as here represented, should be daily sung, in long, sustained tones, and with great attention to steadiness, firmness, and to an open, full, sonorous quality of voice.

IN TWO PARTS.

Will you go? will you go? will you go? will you go? Say?

No, no, no, not to day.

1

O tell me, O tell me, O tell me, O tell me, why?

No, no, no, no, no.

1

Ever, ever, ever, ever, come.

Never, never, never, never roam.

1

O haste, O haste, O haste, Do not de-lay

Yes, I will, I will, I will, I will away.

2

Yes, yes, no, no, yes, no, yes, no, yes.

No, no, yes, yes, no, yes, no, yes, no, no.

Come to the mountain, And sit by the fountain, Where
Join we our voi - ces, While na - ture re - joi - ces, And

sweet blooming flowers So fragrant are found;
swell the full cho - rus A - round and a [Omit . .] round.

Come, come quickly a - way. Haste ye, haste ye, come while you may.

ELEMENTARY EXERCISES.

7

No. 25.

Sing we, re - joi - cing the bounteous, heav'nly hand,
Scattering ev - ery bless - ing o'er our hap - py land.

No. 26.

Come, come, O come, come, come, O, come a - way, a - way; Come,
come, come, O come, come, come while yet 'tis day.

No. 27.

TUNE.

1. The morn of spring sheds mild its beams, The waste be - gins to bloom,
2. 'Twas thus the day-spring from on high Beam'd on our win - try waste;
And flow'rs and plants, with vigor new, Break from their win - try tomb.
The de - sert blossomed as the rose, The wil - der-ness was blest.

No. 28.

Hear us sing - ing, Mu - sic bring - ing, Voi - ces ring - ing round;
Voi - ces ring - ing, Mu - sic bring - ing, Hear the con - cert sound.

No. 29.

Cheerful and happy, in friendship with all men, Forgiving, rejoicing, exulting, we sing.

No. 30. ROUND, IN TWO PARTS.

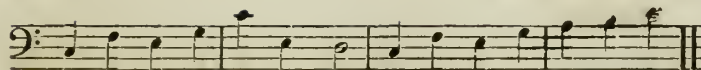
Ga - ther ros - es while they blow, I - dly let no moment flow.

No. 31. ROUND, IN TWO PARTS.

While we meet in peace a - gain, Sing with joy the grateful strain.

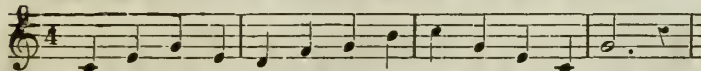
No. 32.

Bright - ly freedom's gifts are strown O'er the land we call our own;

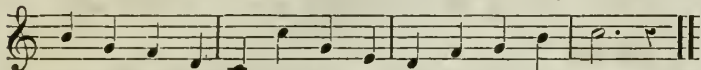


Grateful off'-rings ev - er bring, Songs of sa - cred praises sing.

No. 32.

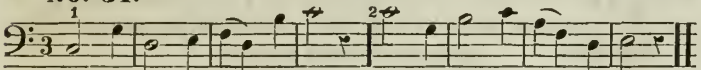


What delight, In morning bright, To che - rish ho - ly love;



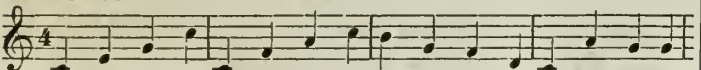
Right maintain, And wisdom gain, To guide our way a - bove.

No. 34.

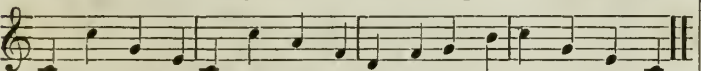


Now the win - try winds a - rise, See the dark and cloudy skies.

No. 35.



Cull the flowers, 'Mong the bowers, Sweetest posies, Pinks and roses,



While the thrushes, In the bushes, Sing to - ge - ther, This warm weather.

NOTE. Exercises 35 and 36 may be sung together.

No. 36.

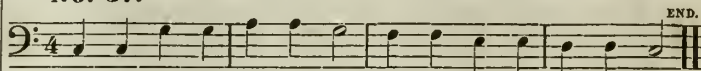


Cull the flowers, 'Mong the bowers, Sweetest po - sies, Pinks and roses,

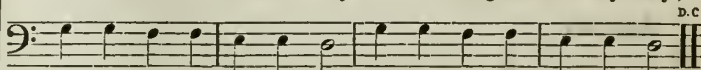


While the thrushes, In the bushes, Sing to - ge - ther, This warm weather.

No. 37.

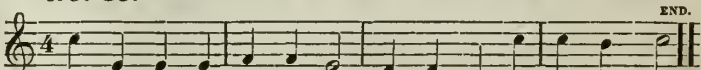


Haste thee, winter, haste a - way, Far too long has been thy stay;

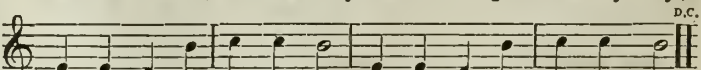


Far too long thy winds have roared, Snows have beat, and rains have poured.

No. 38.



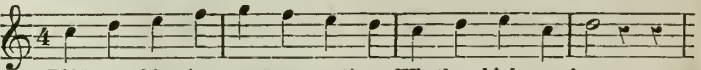
Haste thee, winter, haste a - way, Far too long has been thy stay;



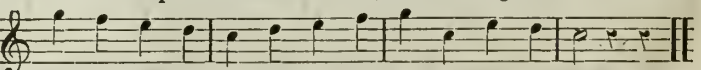
Far too long thy winds have roared, Snows have beat, and rains have poured.

NOTE. Exercises 37 and 38 may be sung together.

No. 39.

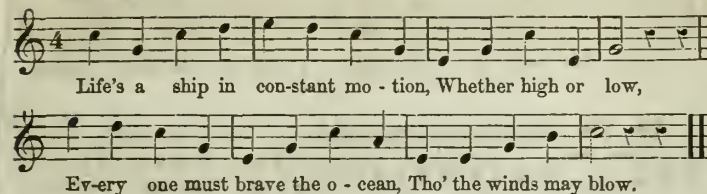


Life's a ship in constant motion, Whether high or low,



Ev - ery one must brave the ocean, Tho' the winds may blow.

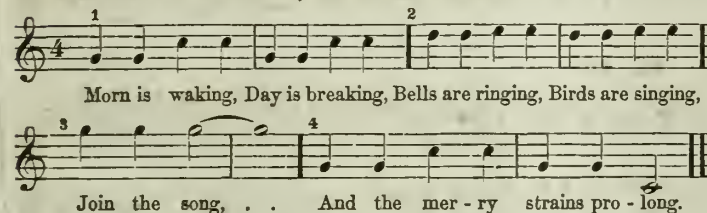
No. 40.



Life's a ship in con-stant mo-tion, Whether high or low,
Ev-ery one must brave the o - cean, Tho' the winds may blow.

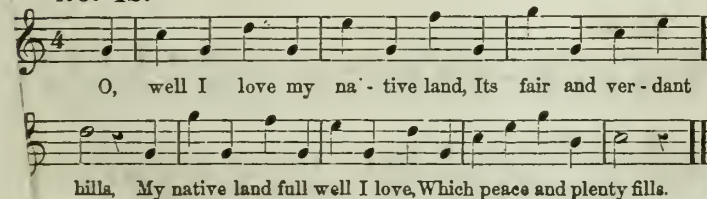
[Exercises 39 and 40 may be sung together.]

No. 41. ROUND, IN FOUR PARTS.



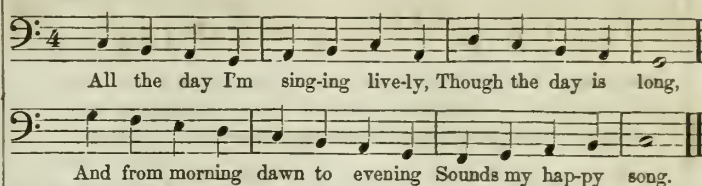
Morn is waking, Day is breaking, Bells are ringing, Birds are singing,
Join the song, . . . And the mer-ry strains pro-long.

No. 42.



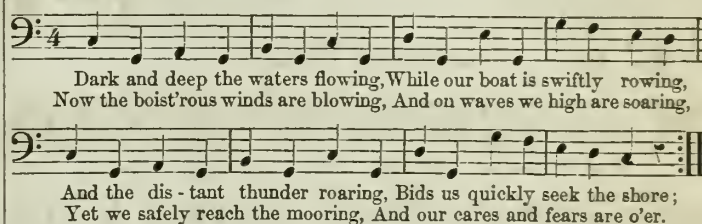
O, well I love my na-tive land, Its fair and ver-dant
hills, My native land full well I love, Which peace and plenty fills.

No. 43.

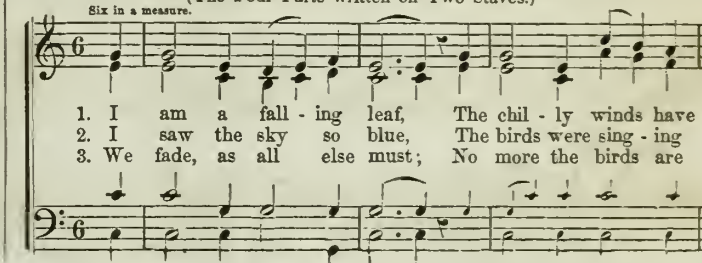


All the day I'm sing-ing live-ly, Though the day is long,
And from morning dawn to evening Sounds my hap-py song.

No. 44.



Dark and deep the waters flowing, While our boat is swiftly rowing,
Now the boist'rous winds are blowing, And on waves we high are soaring,
And the dis-tant thunder roaring, Bids us quickly seek the shore;
Yet we safely reach the mooring, And our cares and fears are o'er.

No. 45. FOUR PART SONG.—"THE FADING LEAF."
(The Four Parts written on Two Staves.)


Six in a measure.

1. I am a fall-ing leaf, The chil-ly winds have
2. I saw the sky so blue, The birds were sing-ing
3. We fade, as all else must; No more the birds are

found me, I fade with those around me, All murm'ring life is brief.
o'er me, The flow'rs sprung up before me, Of ev-ery changing hue.
calling, The flow'rs and leaves are falling; To-morrow we are dust.

No. 46. TWO BEATS TO A MEASURE.

f Sing we now of hap - py home, *p* hap - py home :
f Yes, with heart and voice untir - ing, We will join the strain in-spir-ing,
Sing - ing now of hap - py home, hap - py home.

No. 47.

Cold the wind is blow - ing, And the storm is loud;

Now the rain is pour-ing, From the blackened cloud.

No. 48.—EXERCISES in compound forms of measure; eighth notes.

No. 49.

No. 50.

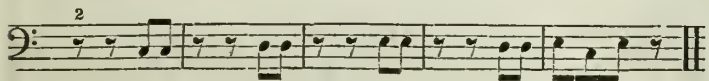
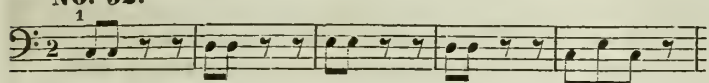
ELEMENTARY EXERCISES.

11

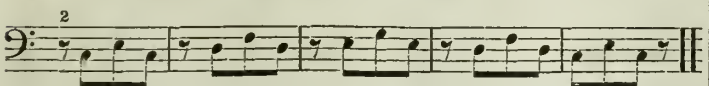
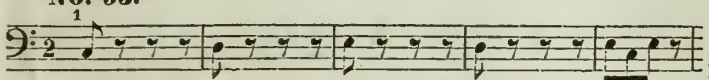
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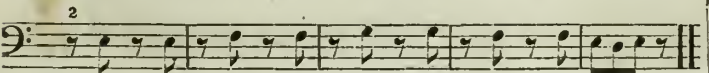
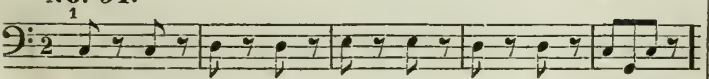
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No. 53.



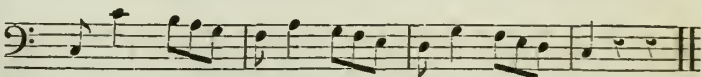
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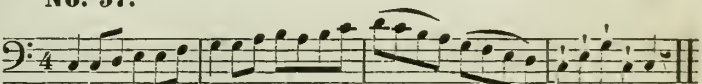
No. 55.



No. 56.



No. 57.

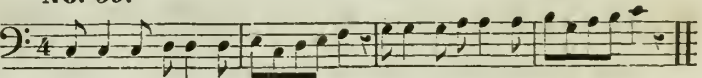


Re . . Sol .

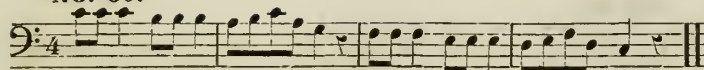
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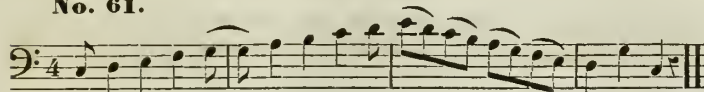
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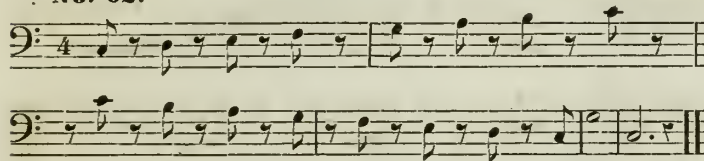
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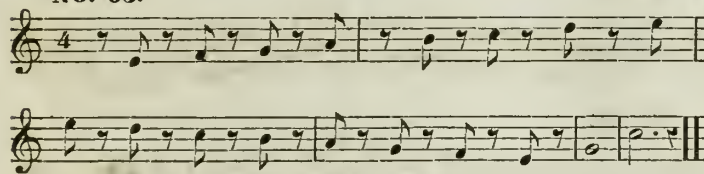
No. 61.



No. 62.

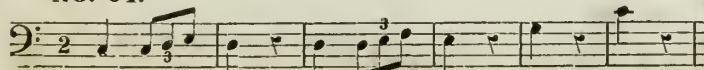


No. 63.



NOTE. Exercises 62 and 63 may be sung together.

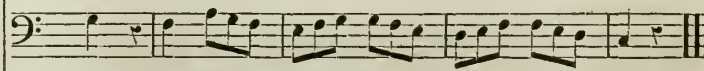
No. 64.



Sing, merrily sing, sing, merrily sing, sing, sing



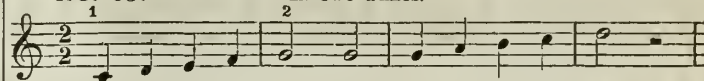
sing, merrily sing, sing, merrily sing, sing, merrily



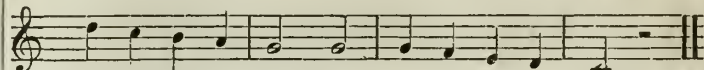
sing, sing, merrily, merrily, merrily, merrily, merrily sing.

No. 65.

IN TWO PARTS.



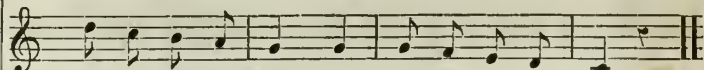
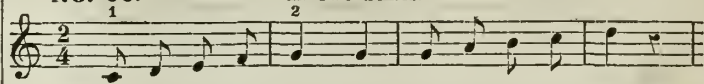
Fruit-ful fields are wav - ing With the yel - low grain;



Peaceful herds are graz - ing on the ver - dant plain.

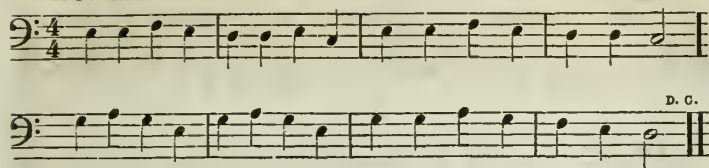
No. 66.

IN TWO PARTS.

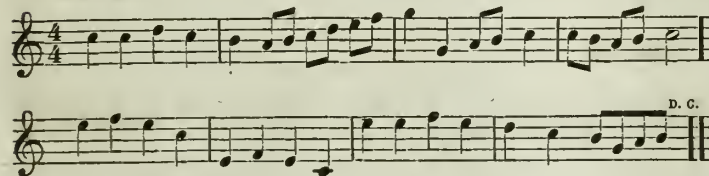


NOTE. Exercises 65 and 66 are given as specimen of different varieties of measure. They are the same to the ear, and only differ in the noting, or in the characters by which they are represented.

No. 67.

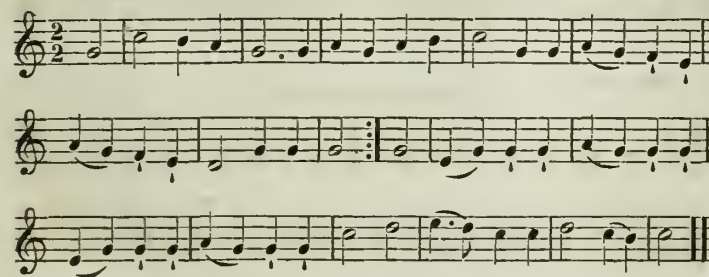


No. 68.

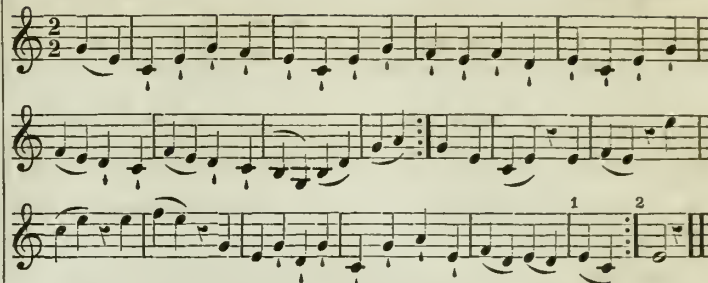


NOTE. Exercises 67 and 68 may be sung together.

No. 69.

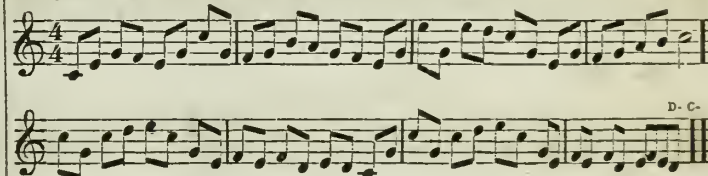


No. 70.

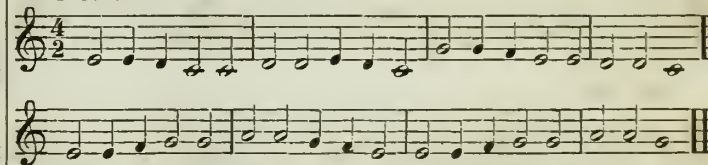


NOTE. Exercises 69 and 70 may be sung together.

No. 71.



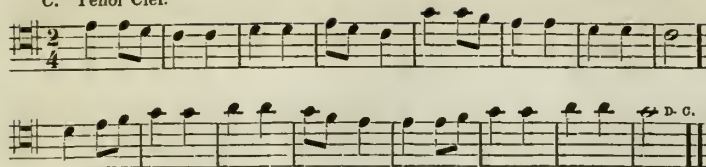
No. 72.



NOTE. Exercises 71 and 72 may be sung together

No. 73.

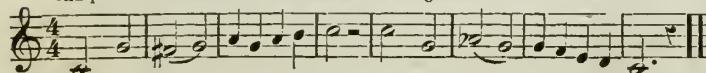
C. Tenor Clef.



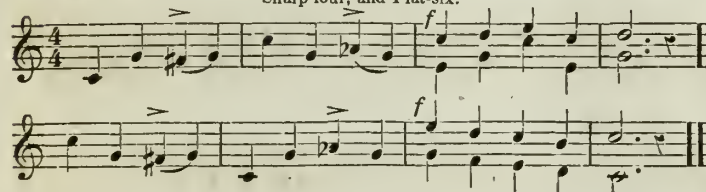
NOTE. Exercises 72 and 73 only differ in notation; they represent precisely the same thing, both as respects time and tune.

No. 74.

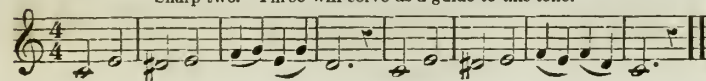
Sharp-four and Flat-six. Five will serve as a guide to either of these tones.

**No. 75.**

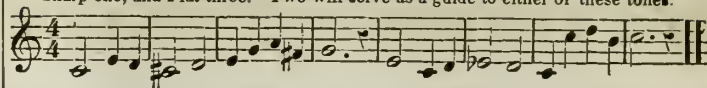
Sharp-four, and Flat-six.

**No. 76.**

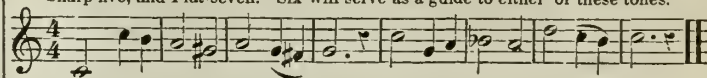
Sharp-two. Three will serve as a guide to this tone.

**No. 77.**

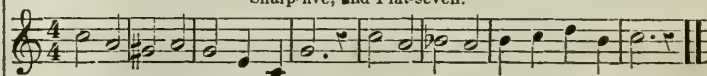
Sharp-one, and Flat-three. Two will serve as a guide to either of these tones.

**No. 78.**

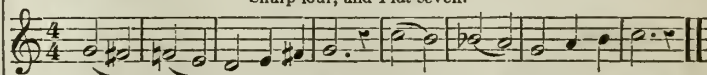
Sharp-five, and Flat-seven. Six will serve as a guide to either of these tones.

**No. 79.**

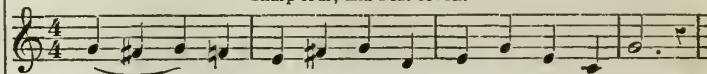
Sharp-five, and Flat-seven.

**No. 80.**

Sharp-four, and Flat-seven.

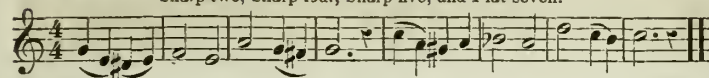
**No. 81.**

Sharp-four, and Flat-seven.



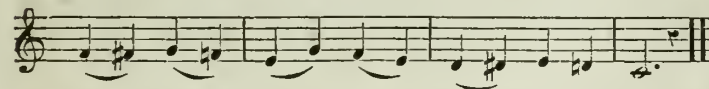
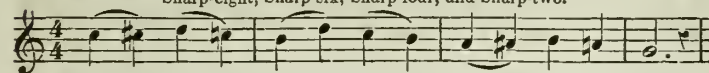
No. 82.

Sharp-two, Sharp-four, Sharp-five, and Flat-seven.



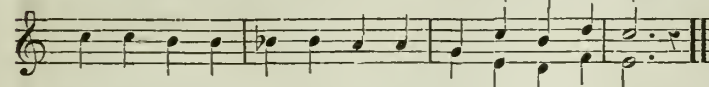
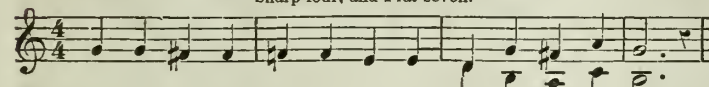
No. 83.

Sharp-eight, Sharp-six, Sharp-four, and Sharp-two.



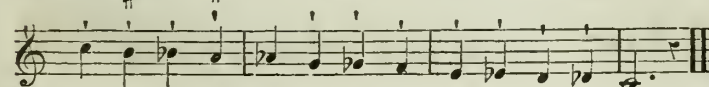
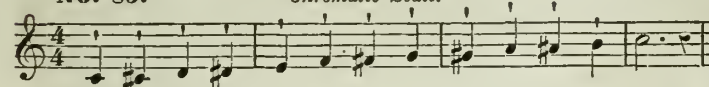
No. 84.

Sharp-four, and Flat-seven.



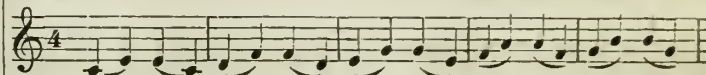
No. 85.

Chromatic Scale.



NOTE. The following lessons (86 to 91) may be sung responsively by two divisions, the first division singing the first two notes, and the second division the last two notes of each measure. They should be sung both with and without the slurs.

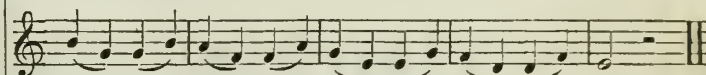
No. 86.



Yes, no, yes, no, yes, no, yes, no, no, yes,

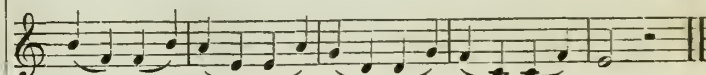
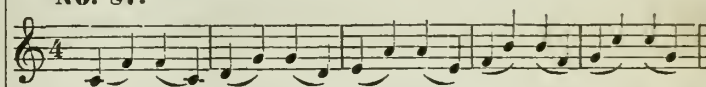


no, yes, no, yes, no. Yes, no, yes, no, no, yes,

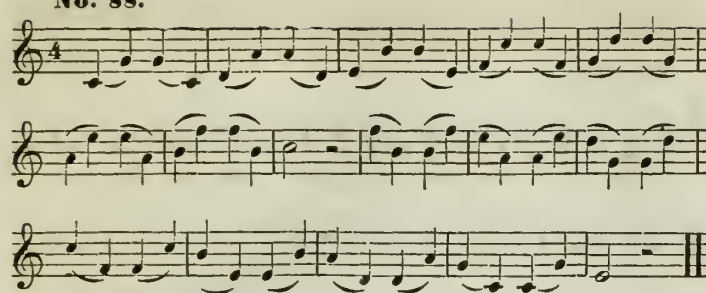


yes, no, no, yes, yes, no, no, yes, no.

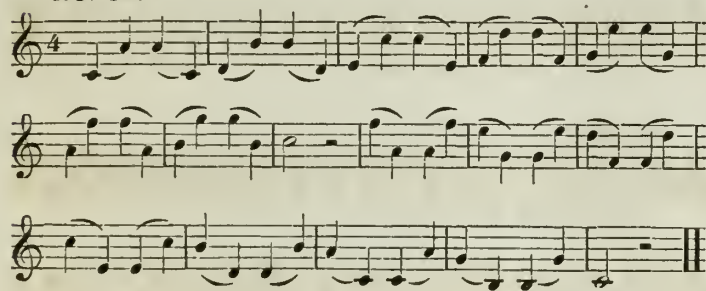
No. 87.



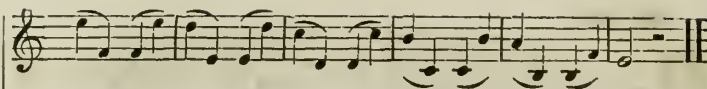
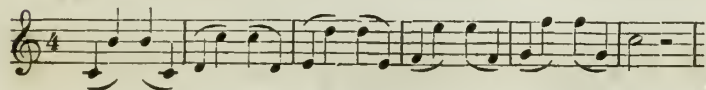
No. 88.



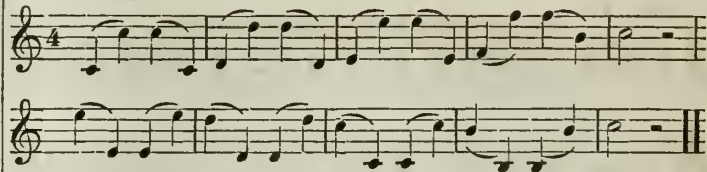
No. 89.



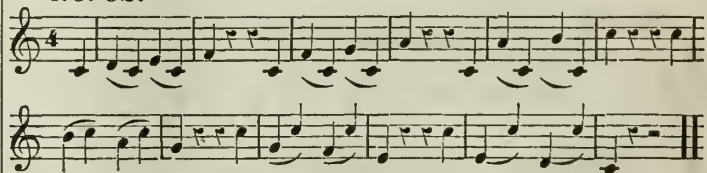
No. 90.



No. 91.

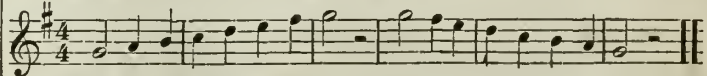


No. 92.

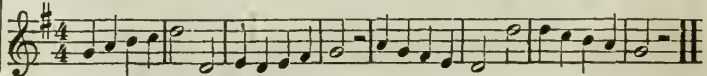


No. 93.

Scale. G MAJOR.



No. 94.



ELEMENTARY EXERCISES.

17

No. 95.

Scale. E MINOR.

[illegible]

No. 96.

No. 97.

The first staff of music is in treble clef, key of D major (two sharps), and 3/4 time. It contains six measures of music. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F#-78 (half), E-78 (

No. 98.

No. 99.

Re - -

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth and quarter notes, ending with a double bar line and the word 'Do' with a dash below it.

Do - -

No. 100.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of the following notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, 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F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C

Si - -

La -

La -

No. 101.

The first staff of music is in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The piece concludes with a double bar line and repeat dots.

No. 102.

The first staff of music is in 2/4 time, with a key signature of one sharp (F#). The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains the first line of the melody, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The staff ends with a double bar line and repeat dots. Above the staff, the numbers '1' and '2' are written, indicating first and second endings.

No. 103. ROUND, IN FOUR PARTS.—“HAIL TO THE MONTH.”

Hail to the month, to the cheering month of May,
Now to the woods, to the woods a - way!
Hear the mer-ry war - - blers on the spray, We will
all be as hap-py, as hap-py as they.

No. 104. ROUND, IN THREE PARTS.—“Echo.”

Ech-o, Ech-o, Ech-o, Answer, ye, while we are call-ing now,
Ech-o, Ech-o, Answer, ye, from the mountain's brow,
Ech-o, Answer, Answer ye, high or low.

No. 105.

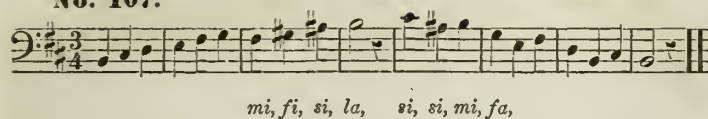
NOTE. This Lesson may be sung at first slowly, and afterwards gradually increased to very quick. It will afford a good exercise on the rapid articulation of words.

May-day now is sweetly smiling, Hearts of care and grief be-guiling,
Tuneful choirs their songs are waking, Tones of echo gen-tly breaking,
Social friends are all around us, Thousand gifts have richly crown'd us,
Harken then to what we're saying, Let us quickly go a May-ing,
Let us quick-ly go a May-ing.

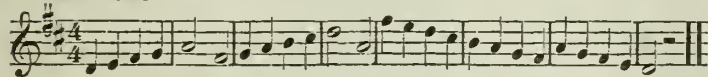
No. 106.

Ech-o, Answer, Answer ye, high or low.

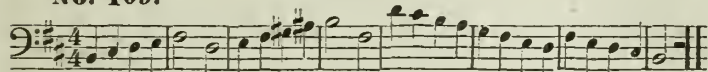
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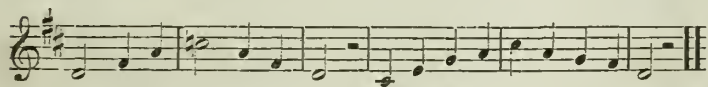
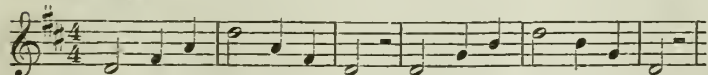
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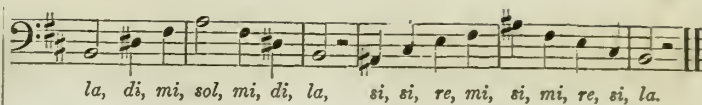
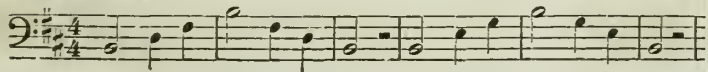
No. 109.



No. 110.

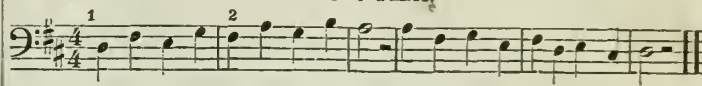


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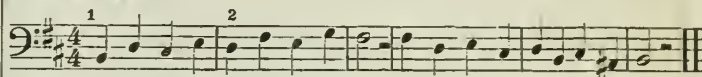


No. 112.

IN TWO PARTS.

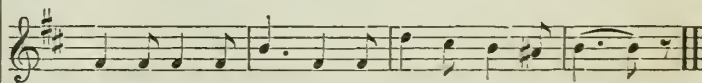
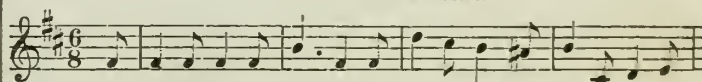


No. 113.



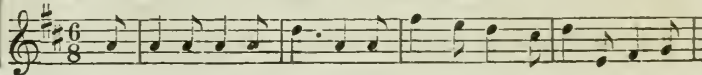
No. 114.

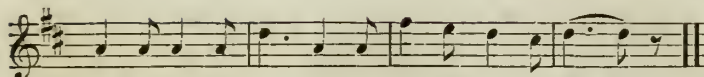
TWO BEATS TO A MEASURE.



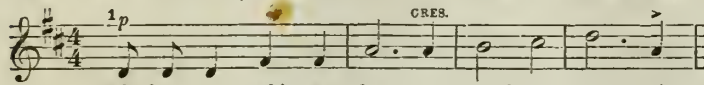
No. 115.

TWO BEATS TO A MEASURE.





No. 116. ROUND, IN TWO PARTS.—“WHETHER YOU WHISPER.”

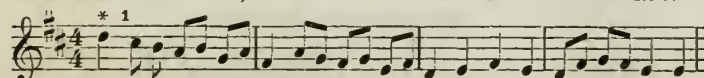


Whether you whis-per low, or loud-ly call, Dis-

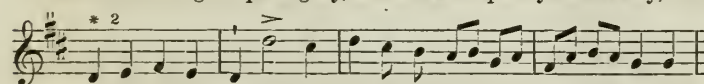


- - tinct-ly, dis-tinct-ly speak, or do not speak at all.

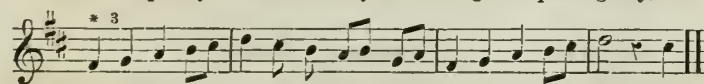
No. 117. ROUND, IN THREE PARTS.—“NOW WE WILL SING.”



Now we will sing our parting lay, And then we'll quickly haste a-way, And



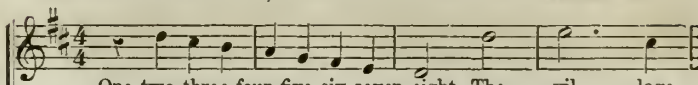
then we'll quickly haste, haste a-way, we will sing our part-ing lay, And



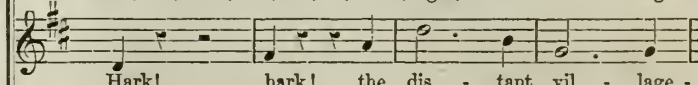
then we'll haste a - way, we will sing our parting, parting lay. So

• Close here

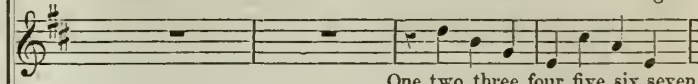
No. 118. ROUND, IN FOUR PARTS.—VILLAGE BELLS.



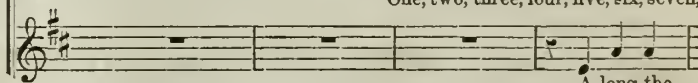
One, two, three, four, five, six, seven, eight, The vil - - lage -



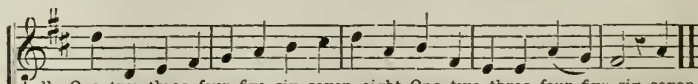
Hark! hark! the dis - tant vil - lage -



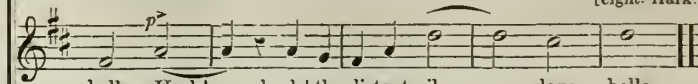
One, two, three, four, five, six, seven,



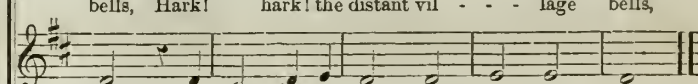
A-long the



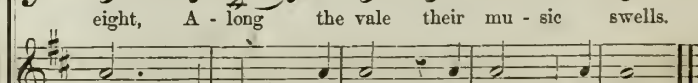
bells, One, two, three, four, five, six, seven, eight. One, two, three, four, five, six, seven, eight. Hark!



bells, Hark! hark! the distant vil - - - lage bells,



eight, A - long the vale their mu - sic swells.



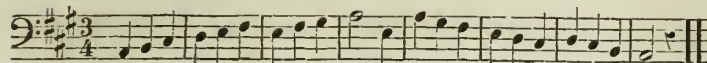
vale their mu - sic swells, their mu - sic swells.

ELEMENTARY EXERCISES.

21

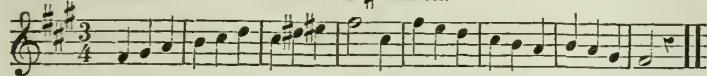
No. 119.

Scale. A MAJOR.

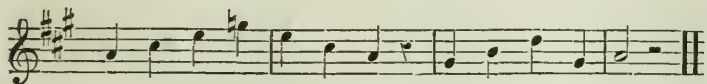
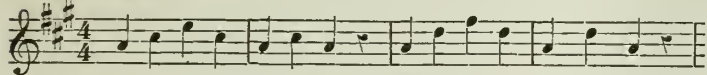


No. 120.

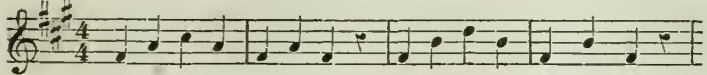
Scale. F# MINOR.



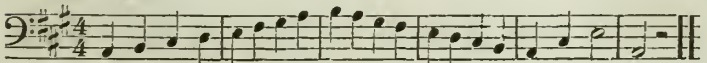
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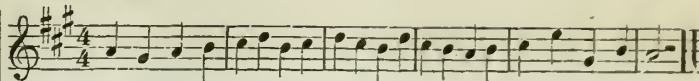
No. 122.



No. 123.

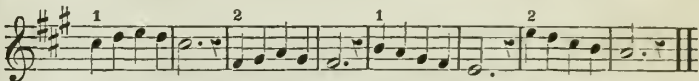
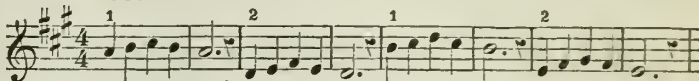


No. 124.



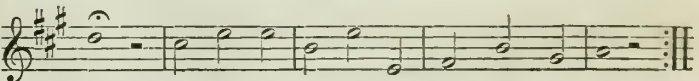
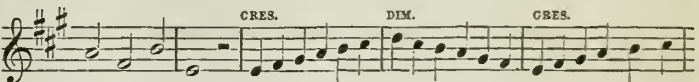
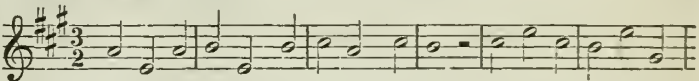
NOTE. Exercises 123 and 124 may be sung together.

No. 125.

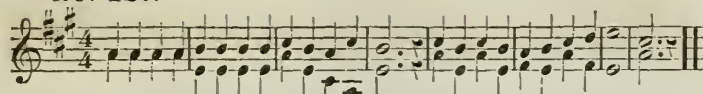


NOTE. This lesson may be sung by two divisions, as indicated by the figures

No. 126.

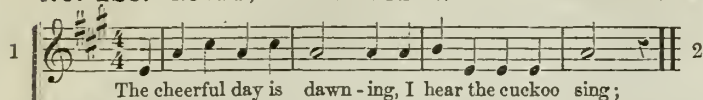


No. 127.

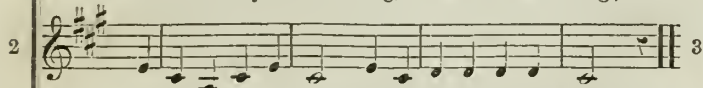


Hallelujah, Hallelujah, A - - - men, Hallelujah, Hallelujah, A-men.

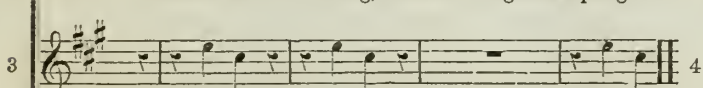
No. 128.—ROUND, IN FOUR PARTS.—“THE CHEERFUL DAY.”



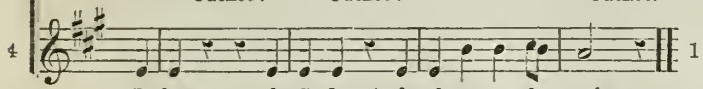
The cheerful day is dawn-ing, I hear the cuckoo sing;



To ush-er in the morn-ing, And welcome gentle spring.

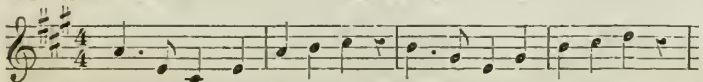


Cuckoo! Cuckoo! Cuckoo.

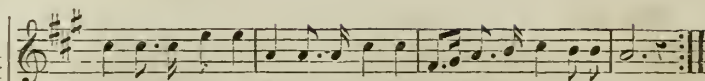


I hear the Cuckoo, And welcome gentle spring.

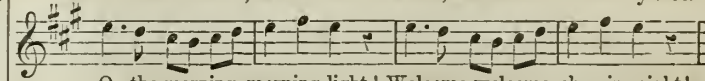
No. 129.—MARCH SONG.—“COME AND MARCH THE ROUNDS WITH ME.”



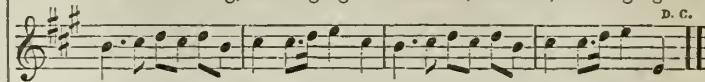
Come and march the rounds with me, Come and march the rounds with me,



March to the meadow, March to the meadow, March to the old shady tree.



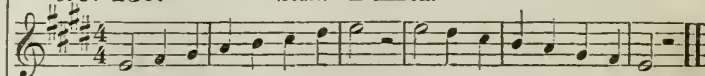
O the morning, morning light! Welcome, welcome, cheering sight!



We will quickly haste a-way, To spend a joyful, hap-py day, So,

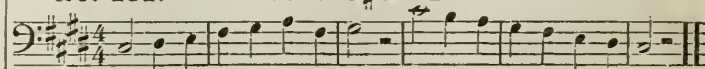
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Scale. E MAJOR.

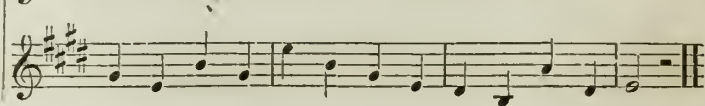
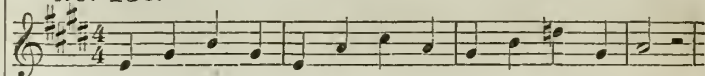


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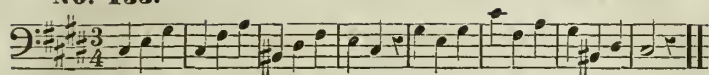
Scale. C# MINOR.



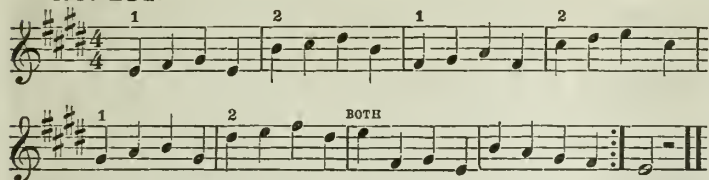
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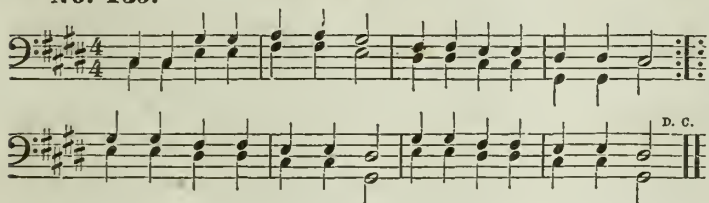
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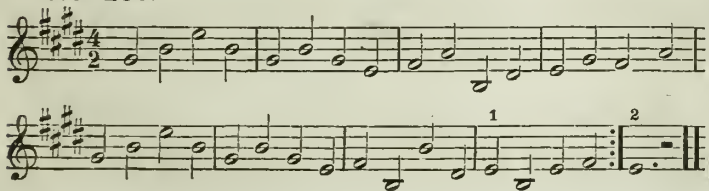
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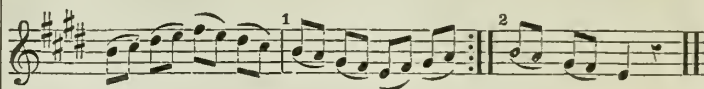
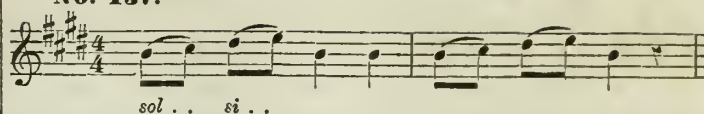
No. 135.



No. 136.



No. 137.



No. 138.



No. 139.



No. 140. SENTENCE.—“HARD THINGS BEFORE US.”

Hard things be - fore us, all gloom - i - ly rise,
Yet we still press for - ward, with joy in our eyes.

ROUND, IN FOUR PARTS.

No. 141. “THREE THINGS ARE SOUGHT FOR.”

Three things are sought for, Power, plea-sure, and wealth;
One spoils our tem - per, and two spoil our health.

ROUND, IN THREE PARTS.

No. 142. “HUMBLE IS MY LITTLE COTTAGE.”

Humble is my lit - tle cot - tage, Yet it is the seat of bliss;
Anger never dwells a - mong us, Only peace and hap - pi - ness;
Kindness there, you always see, And the sweet - est har - mo - ny.

No. 143. SONG.—“CHARMING LITTLE VALLEY.”

Slowly.

H. G. NAGELI.

1. Charming lit - tle valley, Smiling all so gayly, Like an an - gel's brow,
2. Skies are bright above thee, Peace and quiet love thee, Tranquil little dell.
3. May our spirits daily, Be like thee, sweet valley, Tranquil and serene
Spreading out thy treasures, Calling us to pleasures, Innocent as thou.
In thy fragrant bowers, Twining wreaths of flowers, Love and friendship dwell.
Emblems to us given, Of the vales of heaven, Ever bright and green.

NOTE. This is one of NAGELI's most beautiful little songs. It is equally adapted to the old, as to the young; where there is a pure and gentle spirit, it can never fail to please.

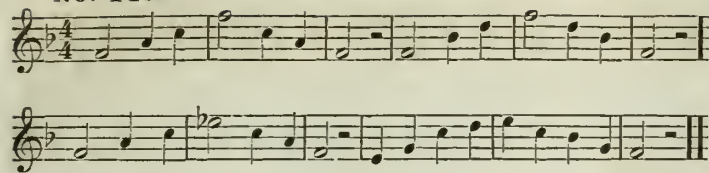
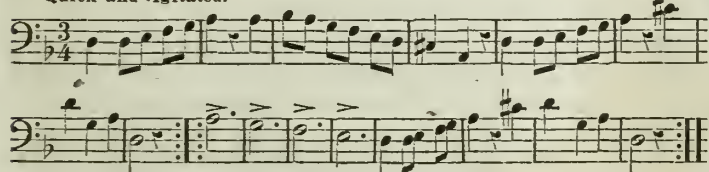
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Scale. F MAJOR.

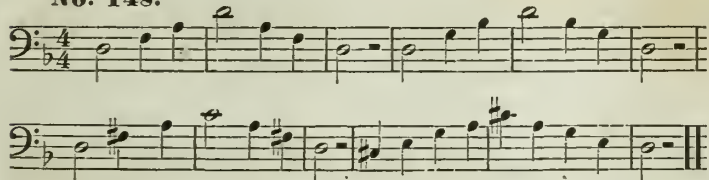
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Scale. D MINOR.

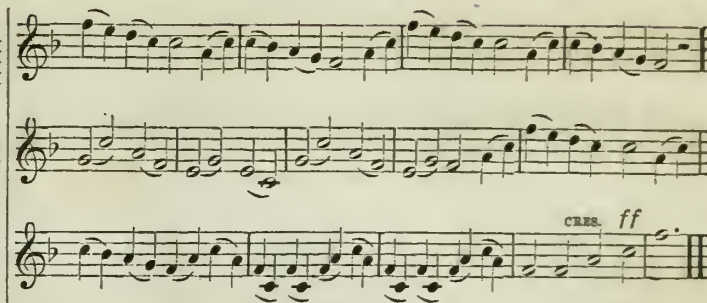
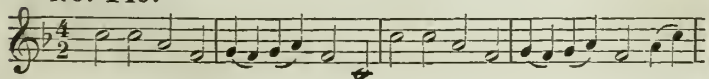
No. 146.

No. 147.
Quick and Agitated.

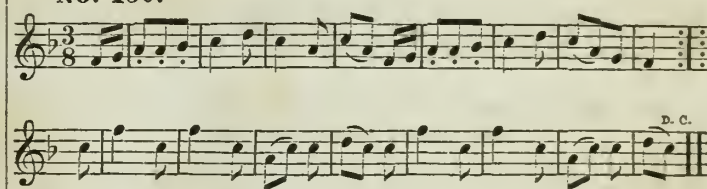
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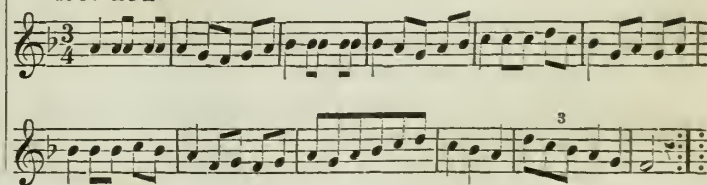
No. 149.



No. 150.



No. 151.



si, re, do, si, re, do, si, re, do, sol.

No. 152.
mp CRES. *f* *mp CRES.* *f*

p *D.C.*

No. 153. ROUND, IN THREE PARTS.
"NOW THE SUN SINKS IN THE WEST."

1 Now the sun sinks in the west; Af-ter la-bor com-eth rest.

2 Now the sun sinks in the west; Af-ter la-bor cometh rest, Now the

3 sun . sinks in the west, After la-bor com-eth rest.

No. 154. SENTENCE.—"THE MORNING FLOWERS."

The morning flow'rs display their sweets, And gay their silken leaves unfold,

As care-less of the noon-day heats, As fearless of the evening cold.

No. 155. ROUND, IN THREE PARTS.—"LIKE A MAY-DAY."

1 Like a May-day, bright and cloudless, Youth is vanishing a-way,

2 Like a May-day, bright and cloudless, Youth is vanishing a-way,

3 Ev-ery joy the world can furnish, Hastens quickly to de-cay.

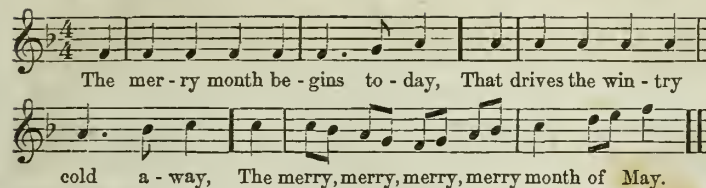
No. 156.—ROUND, IN THREE PARTS.—"THE MERRY MONTH."

1 The mer-ry month be-gins to-day, That drives the win-try

2 cold a-way, The merry, merry, merry, merry month of May.

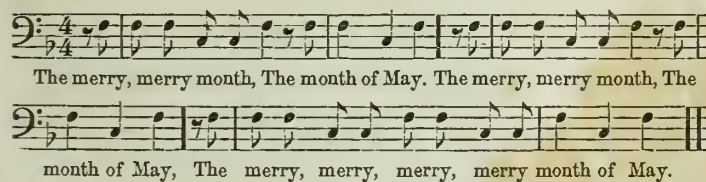
3

No. 157.

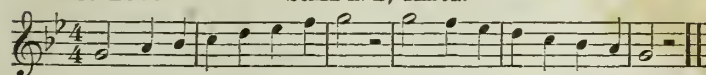


NOTE. 156 and 157 may be sung together—each in three parts, and 158 may be added as a base.

No. 158.

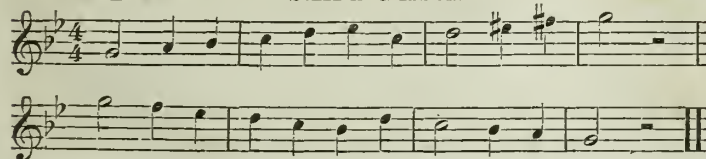


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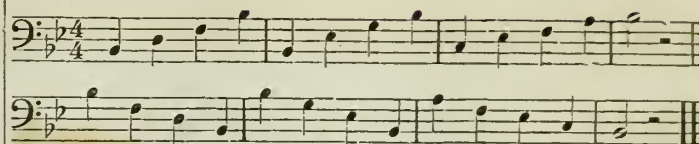
SCALE IN B \flat MAJOR.

No. 160.

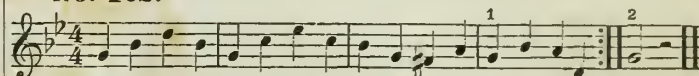
SCALE IN G MINOR.



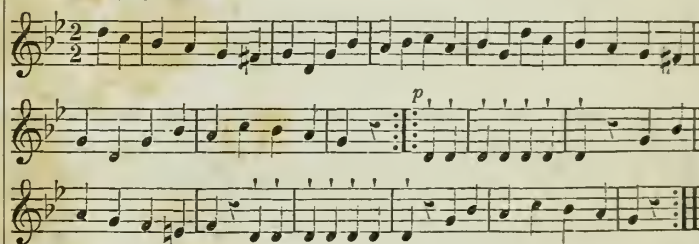
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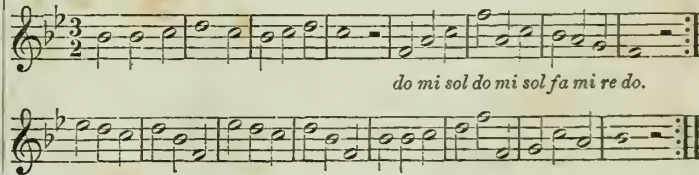
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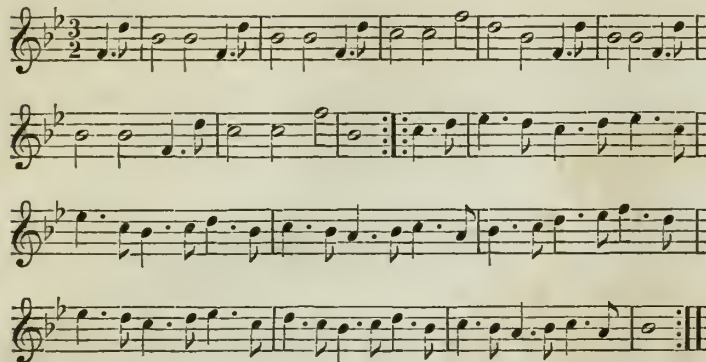
No. 163.



No. 164.



No. 165.



No. 166. ROUND, IN TWO PARTS.—“JOIN WITH ME, AND SING.”

Join with me, Join with me, Join with me, and
sing this song, And let your voice be loud and long, Join with
me, Join with me, Join and sing this song. Join

No. 167.

SONG.—“HOME.”

SLOWLY.

How can I for-get thee, Dear-ly loved
home? No, I still will love thee, Tho' far from thee I
roam; Home, Home, Dear-est, hap-py home.

No. 168. ROUND, IN FOUR PARTS.—“HOW SHALL I COUNT.”

How shall I count this six-eight time, So . .
Shall I count it by six, or . .
No,
One, two, one, two, one, two, one, two,

... that our voi - ces all may chime?
 ... shall I count it by three, by six, or by three?
 no; don't you see you must count it by two?
 one, two, one, two, one, two, one, two.

No. 169.

SCALE IN E \flat MAJOR.

No. 170.

SCALE IN C MINOR.

No. 171.

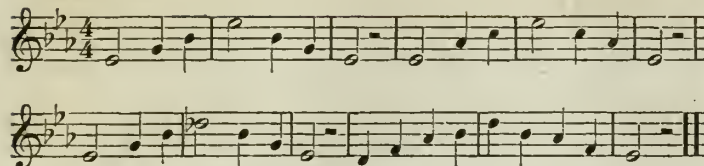
No. 172.

No. 173.

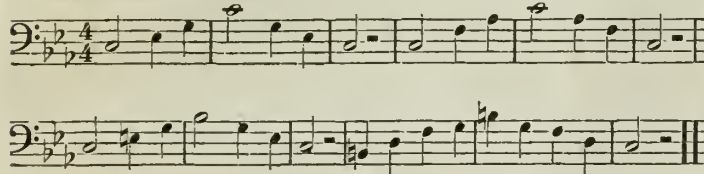
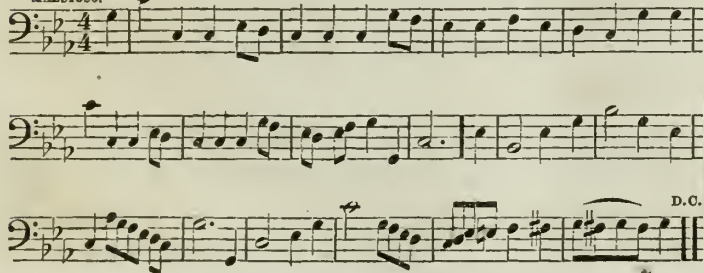
No. 174.

NOTE. 173 and 174 may be sung together.

No. 175.



No. 176.

No. 177.
MAESTOSO.

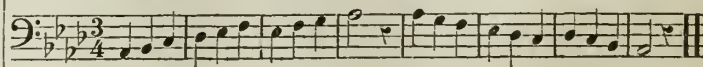
No. 178. ROUND, IN FOUR PARTS.—“GOOD NIGHT!”

1 Good night! Good night!

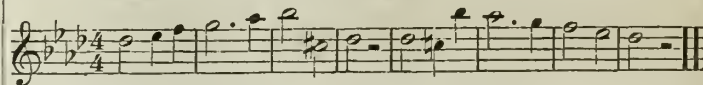
2 Time sounds its warning call, Sweet rest descend on all.

3 Time sounds its warning call, Sweet rest descend on all.

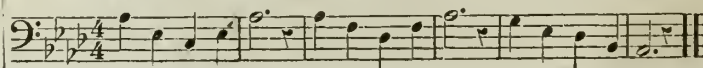
4 Good night! Good night!

No. 179. SCALE IN A^b MAJOR.

No. 180. SCALE IN F MINOR.



No. 181.



Round. No. 1.

31

1 When the ro - sy morn ap-pear-ing, Paints with gold the ver - dant lawn ; Bees on banks of thyme disport-ing,

2 Warb-ling birds the day pro-claim-ing, Ca : rol sweet their live-ly strain ; They for - sake their leaf - y dwelling

3 See con-tent the hum-ble glean-er Take the scattered ears that fall ; Na - ture, all her children viewing,

2 Sip the sweets, and hail the dawn.

3 To ~~ap~~ro-cure the gold - en grain.

1 Kind - ly, bounteous cares for all.

Round. No. 2.

JENKINS.

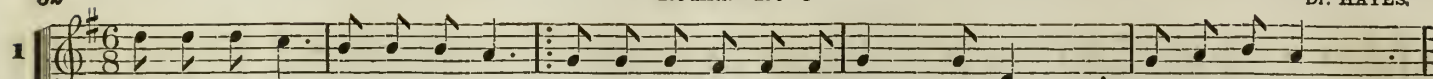
1 Be you to o - thers kind and true,

2 And al - ways un - to o - thers do,

3 As you'd have o - thers do to you.

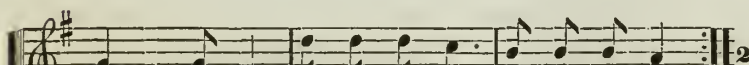
Round. No. 3.

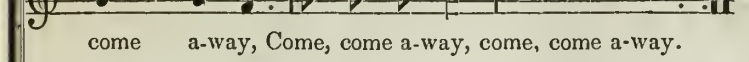
Dr. HAYES,

1  Come, come away, come, come a - way, This is a ve - ry fine sum - mer's day, Come, come a-way,

2  Come, come a-way, come, come a - way, This is a ve - ry fine sum - mer's day,

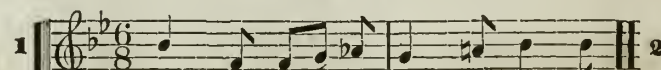
3  Come, come a - way, Come, come a-way, This is a ve - ry fine

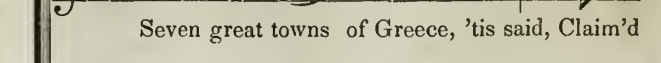
 come a-way, Come, come a-way, come, come a-way.

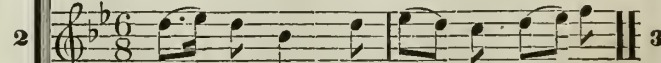
 Come, come a-way, come a-way, come, come a - way.

 sum - mer's day, Come, come, away, Come a - way.

Round. No. 4.

1  Seven great towns of Greece, 'tis said, Claim'd

2  Ho - mer's birth when he was dead, Through

3  which a - live he begg'd his bread.

Round. No. 5. H. LAWES.

1 Great Tom is cast, and
2 Christ Church bells ring 1, 2, 3, 4, 5,
3 6, and Tom comes last.

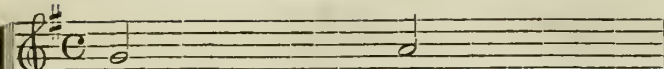
Round. No. 6. Dr. HAYES 33

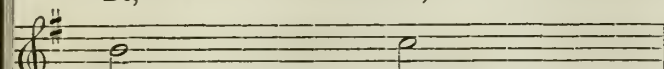
1 The Spring is come, I hear the birds that sing from bush to bush.
2 Hark, hark, I hear them sing,
3 The lin-net and the lit-tle wren, The blackbird and the thrush.

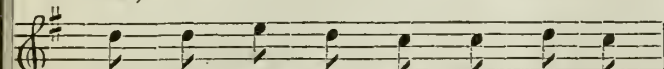
Round. No. 7.

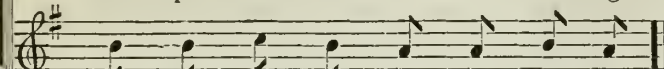
1 Would you be lov-ed by oth-ers, o-thers you first must love.
2 True must your words be, and gen-tle, not those that wrath will move,
3 Ev . . . er wise as the ser-pent, and mild as the dove.

Round. No. 8

1  2
Do, Re,

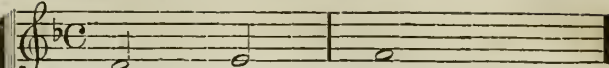
2  3
Mi, Fa.

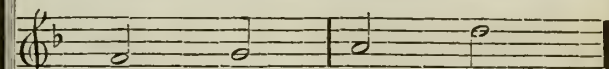
3  4
I'm quite tired of this sol - fa - ing.

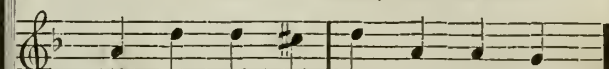
4  1
I've for - got all you've been say - ing.

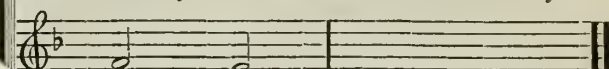
Round. No. 9.

Soft and Slow.

1  2
Thou, poor bird,

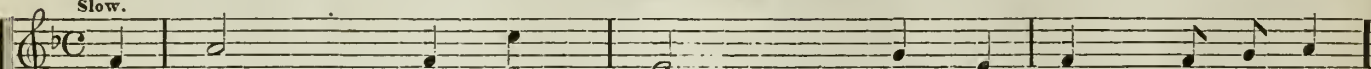
2  3
mourn'st the tree, Where

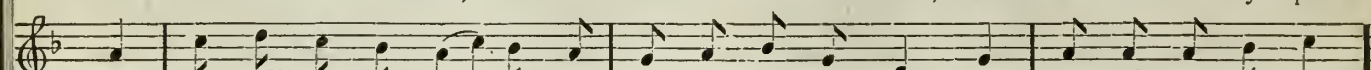
3  4
sweet-ly thou did'st war - ble in thy

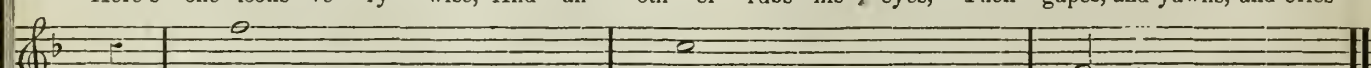
4  1
wan - d'rings free.

Round. No. 10.

HARRINGTON.

1  2
'Tis hum drum, 'tis muni mum, What! no - - bo - dy speak?

2  3
Here's one looks ve - ry wise, And an - oth - er rubs his eyes, Then gapes, and yawns, and cries

3  1
Heigh! ho! hum!

Round. No. 11. LAWES.

1 Turn not from sad sor-row,
2 You may help to bear the weight.
3 Gen-tle words and kind com - pas - sion,
4 May the woe a - bate.

Round. No. 12.

35

Lively.

1 Hap-py days to all them that we love.
2 Hap-py days to all them that love us.
3 Hap-py days to all them that love those that love them.
4 Love those that love them, that love us.

Round. No. 13.

TRAVERS.

1 May brings round the joy - ous scene, The May - pole on the vil - lage green,
2 With rib-bons, flag, and chap - lets bound, And pipe and ta - bor's mirth-ful sound;
3 And mer-ry bells in con - cert ring, And mer - ry voic - es blithe - ly sing.

Round. No. 14.

1 At sum - mer morn the mer - ry lark her - alds to the day ; 2

2 At e - - ven - tide sad Phil - o - - mel breathes her plain - tive lay, 3

3 War - - - bling sweet - - - ly all her grief a - way. 1

Round. No. 15.

1 Come, fol - low, fol - low, fol - low, fol - - low, fol - low, fol - low me. 2

2 Whither shall I fol - low, fol - low, fol - low, Whither shall I fol - low, fol - low thee ? 3

3 To he green - wood, to the green-wood, To the green-wood, green-wood tree. 1

Round. No. 16.

BONONCINI 37

1 Come, come, de-light-ful Spring, Choice sea son of the year, A-round scatter flowers, scatter

2 Birds hail the bounteous May, Their sweet-est notes they sing, They chant their lays un -

3 Cold win-ter now de-parts, Re-luc-tant goes his way, But conquered by thy

Round. No. 17.

LAMPE.

flow-ers, In gay-est dress ap-pear.

- to thy praise, And thus they wel-come Spring.

- ge-nial warmth, He owns thy po-tent sway.

1 He who'd lead a hap-py life, Must

2 keep him-self from an-gry strife, For

3 that with wretched-ness is rife.

Round. No. 18.

HILTON.

1 True-hearted friendship, where it glows, No cold, un-feel-ing me-dium knows ;

2 Though there be ma-ny, ma-ny, ma-ny bit-ter pains, It can lighten, It can lighten sor-row's chains.

3 Friend-ship makes of two, one heart, One good, one joy, one grief, one smart.

Round. No. 19.

JOHN PARRY.

Moderato.

1 The gen'-rous heart will nev-er prove A trai-tor to the cause of love,

2 No, no, no, no, No, no, no, no, But faith-ful to the cause will prove.

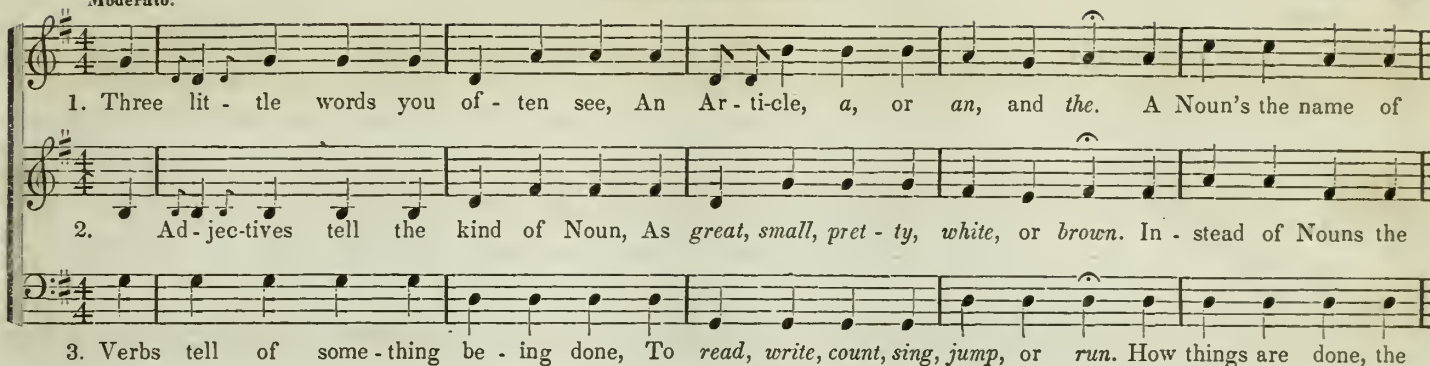
3 The gen'rous heart will never prove A traitor to the cause of love.

* The pause only to be used at the conclusion.

Moderato.

THE GRAMMAR LESSON

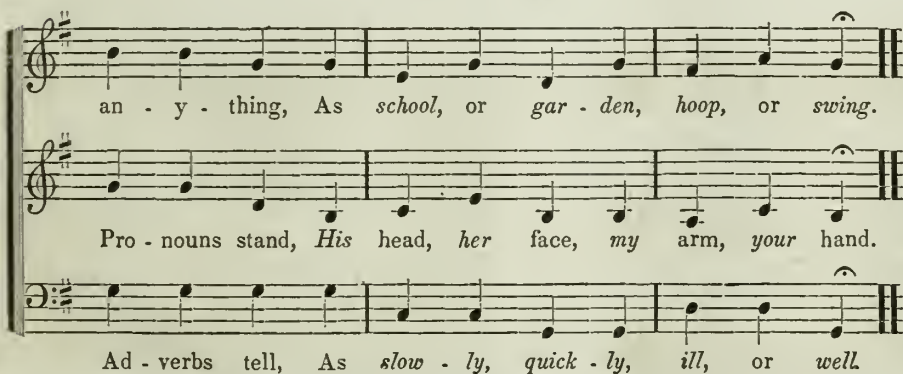
J. F. R. 89



1. Three lit - tle words you of - ten see, An Ar - ti - cle, *a*, or *an*, and *the*. A Noun's the name of

2. Ad - jec - tives tell the kind of Noun, As *great*, *small*, *pret - ty*, *white*, or *brown*. In - stead of Nouns the

3. Verbs tell of some - thing be - ing done, To *read*, *write*, *count*, *sing*, *jump*, or *run*. How things are done, the



an - y - thing, As *school*, or *gar - den*, *hoop*, or *swing*.

Pro - nouns stand, *His* head, *her* face, *my* arm, *your* hand.

Ad - verbs tell, As *slow - ly*, *quick - ly*, *ill*, or *well*

4.

Conjunctions join the words together,
As men *and* women, wind *or* weather.
The Prepositions stand before,
A Noun, as *in*, or *through* a door.

5.

The Interjection shows surprise,
As, *Oh!* how pretty! *Ah!* how wise!
The whole are called Nine Parts of Speech,
Which Reading, Writing, Speaking, teach.

Moderato.

1. A lit - tle word in kind - ness spok - en, A mo - tion or a tear, Has of - ten healed the

1. A lit - tle word in kind - ness spok - en, A mo - tion or a tear, Has of - ten healed the

heart that's bro - ken, And made a friend sin - cere.

heart that's bro - ken, And made a friend sin - cere.

2.

A word, a look has crushed to earth,
 Full many a budding flower,
 Which, if a smile had owned its birth,
 Had blest life's darkest hour.

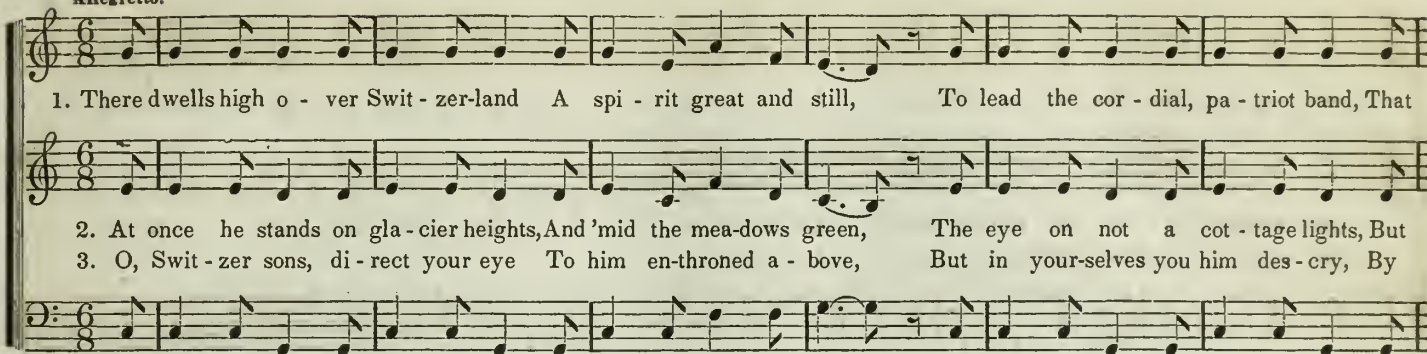
4.

Then deem it not a little thing
 A pleasant word to speak;
 The face you wear, the thoughts you bring,
 A heart may heal or break.

THE GUARDIAN OF THE SWISS.

Arranged from the German. 41

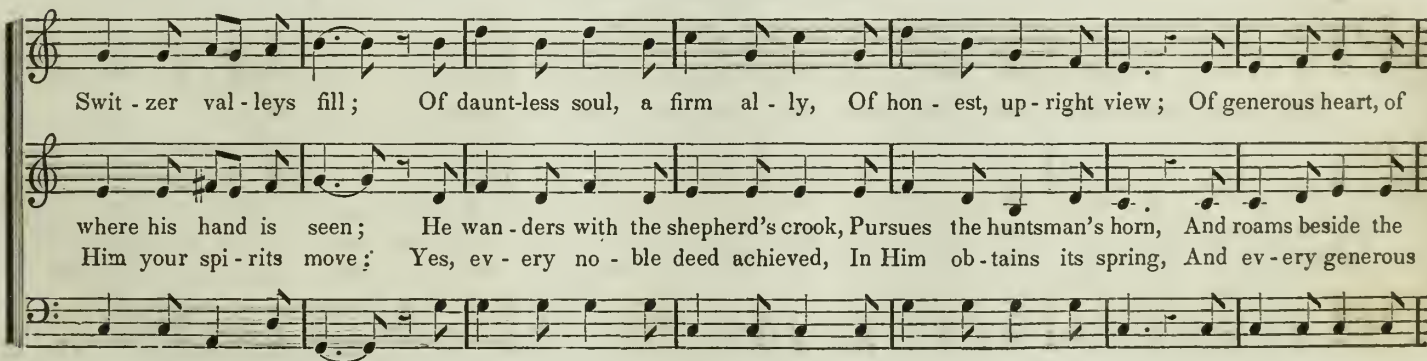
Allegretto.



1. There dwells high o - ver Swit - zer-land A spi - rit great and still, To lead the cor - dial, pa - triot band, That

2. At once he stands on gla - cier heights, And 'mid the mea-dows green, The eye on not a cot - tage lights, But

3. O, Swit - zer sons, di - rect your eye To him en-throned a - bove, But in your-selves you him des-cry, By



Swit - zer val - leys fill; Of daunt-less soul, a firm al - ly, Of hon - est, up - right view; Of generous heart, of

where his hand is seen; He wan - ders with the shepherd's crook, Pursues the huntsman's horn, And roams beside the

Him your spi - rits move; Yes, ev - ery no - ble deed achieved, In Him ob - tains its spring, And ev - ery generous

THE GUARDIAN OF THE SWISS. (Concluded.)

2d time *pp*

bear - ing high, And, like his peo - ple, true. La la la la la, la la la la, la la la la la, la la la la.
 fish - er's hook, At eve and ear - ly morn. La la la la la, la la la la, la la la la la, la la la la.
 gift re - ceived, To Him should make us sing. La la, etc.

Marcato.

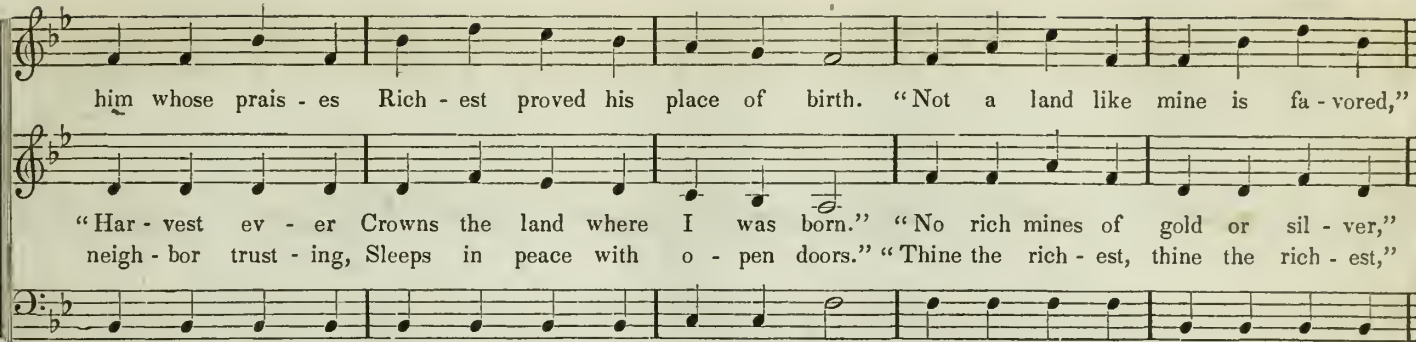
THE RICHEST LAND.

G. F. R.

1. Three good friends, who sat to - geth - er, Met from different parts of earth, Pledged a prize to
 2. "See my na - tive hills and val - leys, Rich in gold - en, wav - ing corn," Cried the sec - ond,
 3. "Yet the days of la - bor en - ded, Rest of heart and toil is ours; Ev - ery man his

THE RICHEST LAND. (Concluded.)

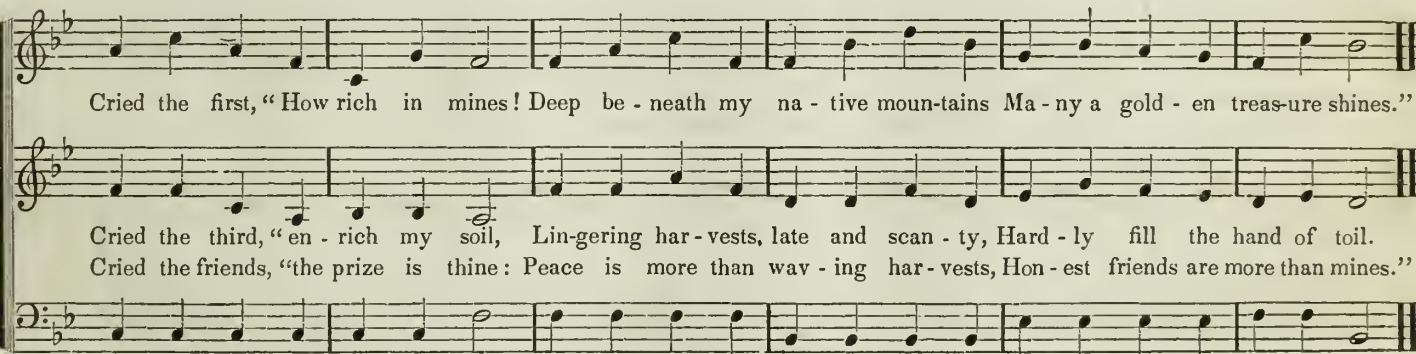
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him whose prais - es Rich - est proved his place of birth. "Not a land like mine is fa - vored,"

"Har - vest ev - er Crowns the land where I was born." "No rich mines of gold or sil - ver,"

neigh - bor trust - ing, Sleeps in peace with o - pen doors." "Thine the rich - est, thine the rich - est,"



Cried the first, "How rich in mines! Deep be - neath my na - tive moun - tains Ma - ny a gold - en treas - ure shines."

Cried the third, "en - rich my soil, Lin - gering har - vests, late and scan - ty, Hard - ly fill the hand of toil.

Cried the friends, "the prize is thine: Peace is more than wav - ing har - vests, Hon - est friends are more than mines."

Allegretto.

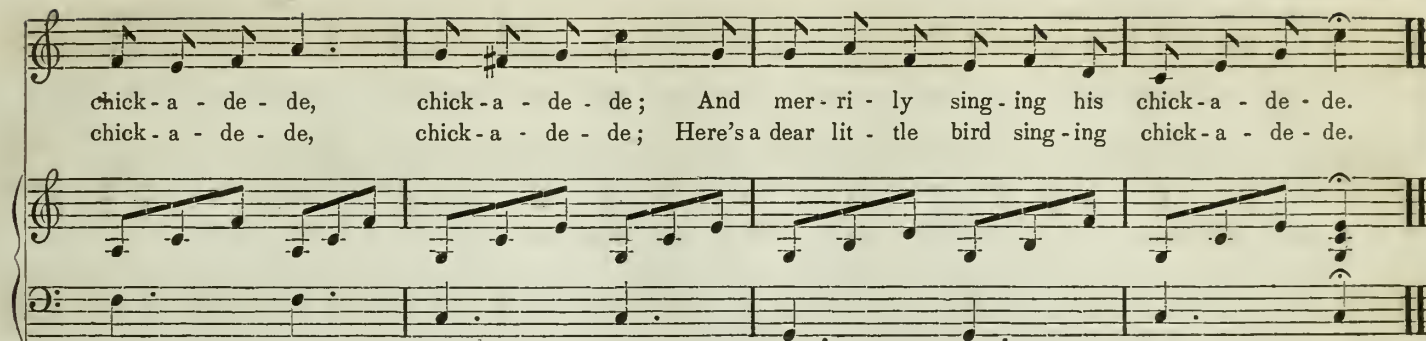
1. The ground was all covered with snow one day, And two lit - tle sis - ters were bu - sy at play, When a
2. He had not been sing - ing that tune ve - ry long, Ere Em - i - ly heard him, so loud was his song. — "O

The first system of the musical score is in 6/8 time. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line consists of eighth and sixteenth notes. The piano accompaniment has a steady eighth-note bass line and a treble line with eighth and sixteenth notes.

snow - bird was sit - ting close by on a tree, And mer - ri - ly sing - ing his chick - a - de - de,
sis - ter! look out at the - win - dow," said she, "Here's a dear lit - tle bird sing - ing chick - a - de - de,

The second system continues the musical score. It follows the same instrumental structure as the first system, with a vocal melody and piano accompaniment. The piano accompaniment includes a consistent eighth-note bass line and a treble line with various rhythmic patterns.

* By permission of GEORGE P. REED, Esq.



3. "Poor fellow! he walks in the snow and the sleet,
 And has neither stockings nor shoes on his feet;
 I pity him so! how cold he must be!
 And yet he keeps singing his chick-a-de-de, &c.
4. "If I were a bare-footed snow-bird, I know
 I would not stay out in the cold and the snow;
 I wonder what makes him so full of his glee,
 He's all the time singing that chick-a-de-de, &c.
5. "O mother! do get him some stockings and shoes,
 A frock, with a cloak, and a hat, if he choose;
 I wish he'd come into the parlor, and see
 How warm we would make him, poor chick-a-de-de," &c.

6. The bird had flown down for some pieces of bread,
 And heard every word little Emily said;
 "What a figure I'd make in that dress," thought he,
 And he laughed, and he warbled his chick-a-de-de, &c.
7. "I am grateful," he said, "for the wish you express,
 But I've no occasion for such a fine dress;
 I had rather remain with my limbs all free,
 Than to hobble about, singing chick-a-de-de, &c.
8. "There is One, my dear child, tho' I cannot tell who,
 Has clothed me already, and warm enough too.
 Good morning! O, who are so happy as we!"
 And away he went, singing his chick-a-de-de, &c.

FLOWERS.

1. Flow - ers! sweet Flo - ra's chil - dren, How ye sport and spring! Smil - ing on each

2. Flow - ers! sweet Flo - ra's chil - dren, How ye roam and race! Up the val - ley,

bank and brook, Mos - sy marge and wood - y nook, Where the lin - nets sing;

up the hill, With an ev - er - last - ing will, Haunt - ing ev - ery place;

FLOWERS. (Concluded.)

47

Musical score for the first system of the song 'FLOWERS. (Concluded.)'. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the vocal staff.

Climb-ing hedge-row, bush and briar, As your spi - rits ne'er would tire, O - ver land and sea;

Hang-ing half - way down the steep, Where not e'en the stag dare leap, In your reck-less glee;

Musical score for the second system of the song 'FLOWERS. (Concluded.)'. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the vocal staff.

Full of life, and full of mirth, Ye a - lone en - joy the earth, Hap-py chil - dren ye!

Or where snows e - ter - nal blanch, List - 'ning to the a - va - lanche, Bold ad - ven - turers ye!

JENNY LIND.

Venenan Melody.

Moderato.

1. O, how I love to hear thee sing, Jen - ny Lind, Jen - ny Lind; }
 Thy tones do dear - est plea - sure bring, Jen - ny Lind, Jen - ny Lind; } And thou art good and

2. But more I love thy no - ble heart, Jen - ny Lind, Jen - ny Lind, }
 In which un - kind - ness hath no part, Jen - ny Lind, Jen - ny Lind; } But ev - er good and

true, For thou hast the in - cli - na - tion To de - light the whole cre - a - tion, With thy song, sweet Jenny Lind, Jemmy Lind.

true, Giv - ing thee the in - cli - na - tion To do good to all cre - a - tion, Jen - ny Lind, sweet Jenny Lind, Jen - ny Lind.

GOODNESS OF GOD.

G. F. R. 46

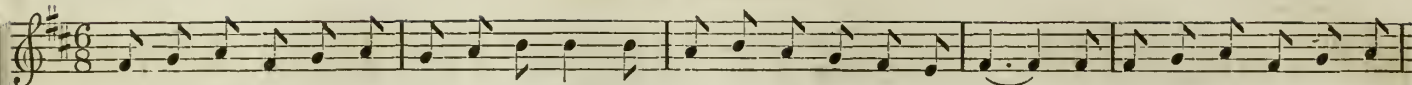
Andante.

1. God's spi - rit smiles in flowers, And in soft sum - mer showers He sends his love; Each dew-drop

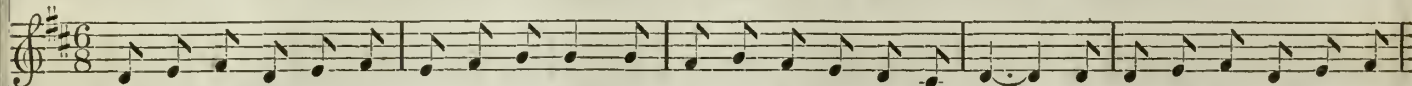
2. The ti - ny vines that creep, A - long the ra - vine steep, O - bey his nod; The gold - en

speaks his praise, And bubbling fount dis - plays, In all their lu - cid rays, Lights from a - bove.

orb of day, And o - cean's crest-ed spray, To him due hom-age pay, Cre - a - tion's God.

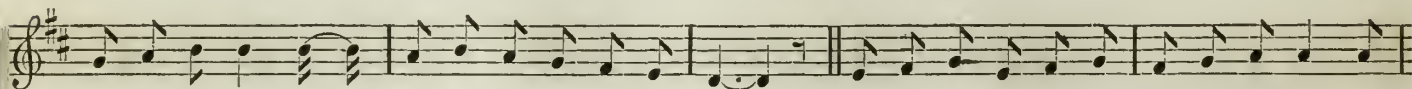
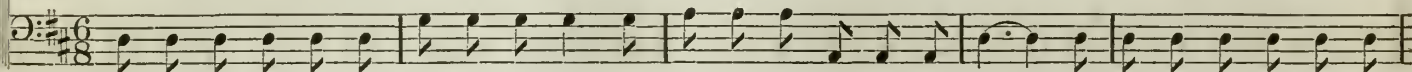


1. La - dy - bird, la - dy - bird, fly a - way home, The field-mouse is gone to her nest; The dai - sies have shut up their

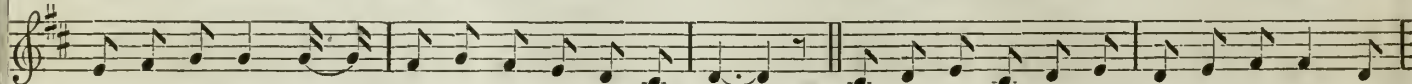


3. La - dy - bird, la - dy - bird, fly a - way home, Good luck, if you reach it at last! The owl's come abroad, and the

5. La - dy - bird, la - dy - bird, fly a - way home, To your house in the old wil - low tree, Where your children, so dear, have in-



sleep-y red eyes, And the bees and the birds are at rest. 2. La - dy - bird, la - dy - bird, fly a - way home, The

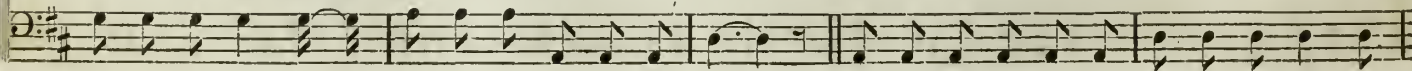


bat's on the roam, Sharp - set from their Rama - zan fast.

4. La - dy - bird, la - dy - bird, fly a - way home, The

vit - ed the ant, And a few co - sy neighbors to tea.

6. La - dy - bird, la - dy - bird, fly a - way home, And



LADY-BIRD. (Concluded.)

51

glowworm is light-ing her lamp, The dew's falling fast, and your fine speckled wings Will flag with the close-clinging damp.

fair-y bells twin-kle a - far; Make haste, or they'll catch you, and harness ye fast With a cobweb to O - beron's car.

if not gobbled up by the way, Nor yoked by the fai-ries to O-beron's car, You're in luck, and that's all I've to say.

Allegro.

THE PAINTER'S SONG.

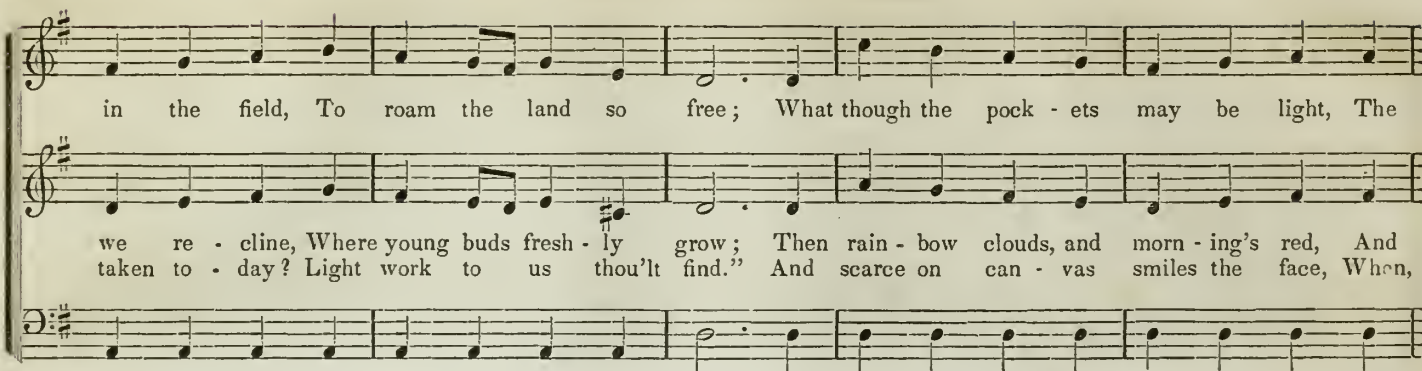
G. F. R.

1. Who would be mer - ry in the world, A paint - er let him be; When as the Spring is

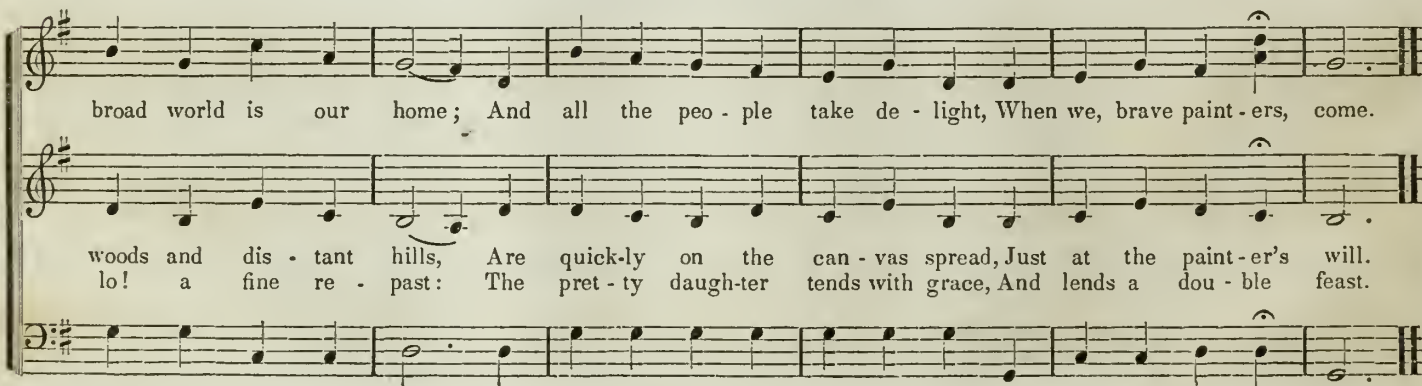
2. And when the lark tunes forth her strain, And earth and heaven do glow, In sha - dy woods will

3. When noon and hun - ger come, we say, "Good day, O host - ess kind! Wilt have thy por - trait

THE PAINTER'S SONG. (Concluded.)



in the field, To roam the land so free; What though the pock - ets may be light, The
we re - cline, Where young buds fresh - ly grow; Then rain - bow clouds, and morn - ing's red, And
taken to - day? Light work to us thou'lt find." And scarce on can - vas smiles the face, When,



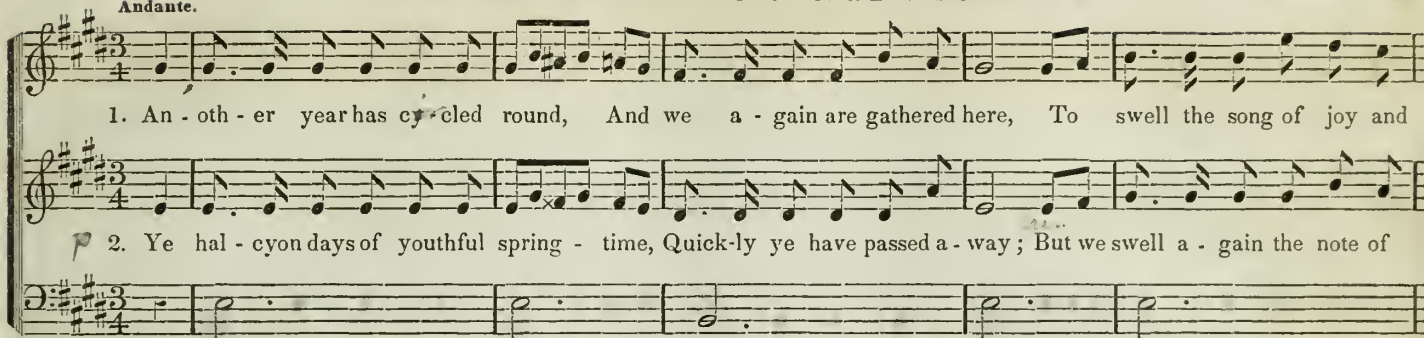
broad world is our home; And all the peo - ple take de - light, When we, brave paint - ers, come.
woods and dis - tant hills, Are quick - ly on the can - vas spread, Just at the paint - er's will.
lo! a fine re - past: The pret - ty daugh - ter tends with grace, And lends a dou - ble feast.

Andante.

ANOTHER YEAR HAS CYCLED ROUND.

German.

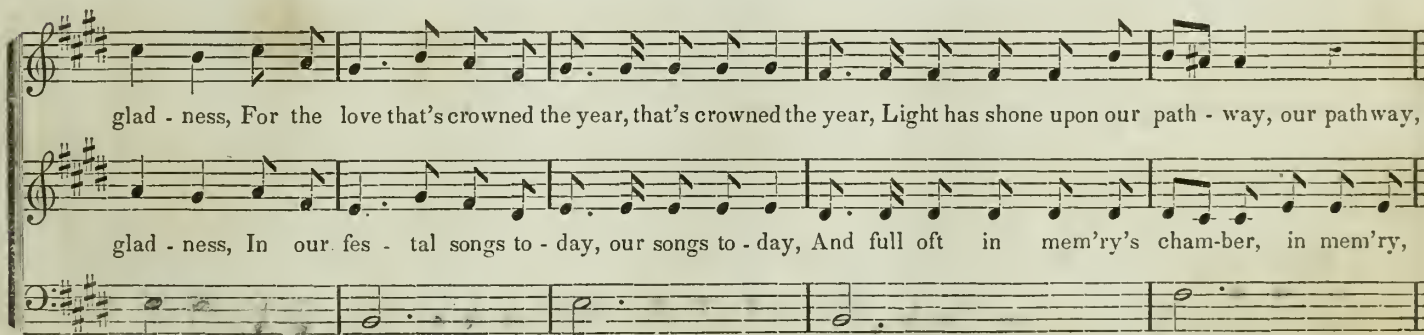
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1. An - oth - er year has cy - cled round, And we a - gain are gathered here, To swell the song of joy and

2. Ye hal - cyon days of youthful spring - time, Quick - ly ye have passed a - way ; But we swell a - gain the note of

The first system of the musical score is written in treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante.' The first staff contains the melody for the first vocal part, and the second staff contains the melody for the second vocal part. The bass staff contains the accompaniment. The lyrics are written below the staves.



glad - ness, For the love that's crowned the year, that's crowned the year, Light has shone upon our path - way, our pathway,

glad - ness, In our fes - tal songs to - day, our songs to - day, And full oft in mem'ry's cham-ber, in mem'ry,

The second system of the musical score continues the melody and accompaniment from the first system. The lyrics are written below the staves.

ANOTHER YEAR HAS CYCLED ROUND. (Concluded.)

And its course been strewed with flowers, Dai - ly gath - ered in their sweet-ness, Guard-ed still by an-gel powers.

Will our hearts de - light to dwell, While a - gain our spi-rits wan - der, 'Mid the scenes we love so well.

The musical score consists of three staves. The first two staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The third staff is in bass clef with the same key signature and time signature. The melody is written on the first two staves, and the bass line is on the third staff. The piece concludes with a double bar line.

Allegretto.

WITH SONGS OF JOY.

B. R. DOWNES, Jun.

1. With songs of joy and glad - ness, We hail this mer - ry day ; Let not a thought of
 2. The hours have all been plea - sant, That quick have passed us here ; Yet in this hap - py


3. Once more we seek the treas - ures Of love we've left so long ; Home's dear - est, pu - rest
 4. And when the mo - ments fleet - ing, Shall bring us here a - gain ; Still mer - ry be our

The musical score consists of three staves. The first two staves are in treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. The third staff is in bass clef with the same key signature and time signature. The melody is written on the first two staves, and the bass line is on the third staff. The piece concludes with a double bar line.

WITH SONGS OF JOY. (Concluded.)

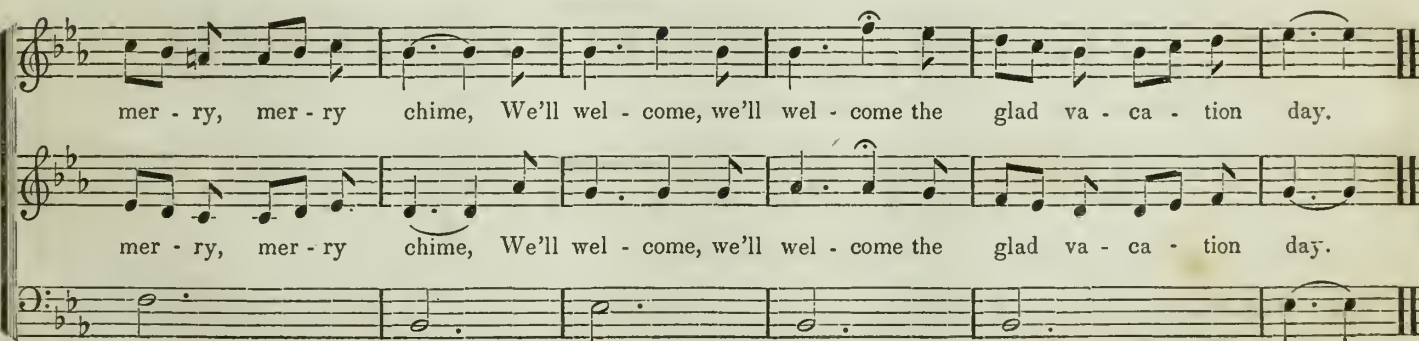
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CHORUS.



sad - ness Be min - gled in our lay. With hearts as light as sun - shine, And a
pre - sent, We part with - out a tear. With hearts as light as sun - shine, And a

pleas - ures, Its ties of friend-ship strong. With hearts as light as sun - shine, And a
meet - ing, And joy - ous be - our strain. With hearts as light as sun - shine, And a



mer - ry, mer - ry chime, We'll wel - come, we'll wel - come the glad va - ca - tion day.

mer - ry, mer - ry chime, We'll wel - come, we'll wel - come the glad va - ca - tion day.

NIGHT HYMN AT SEA.

J. F. R.

Andante.

1. Night sinks on the wave, Hol-low winds are sigh-ing, Sea-birds to their cave

2. Stars look o'er the sea, Few, and sad, and shrouded; Faith our light must be,

Night sinks on the wave, Sea-birds to their cave
 Stars look o'er the sea, Faith our light must be,

Thro' the gloom are fly-ing; O, should storms come sweep-ing, Thou, in Heav'n un-sleep-ing,

When all else is cloud-ed, Thou, whose voice came thrill-ing, Wind and bil-low still-ing,

NIGHT HYMN AT SEA. (Concluded.)

57

O'er thy chil-dren vi - gil keep - - ing, Hear, hear and save, Hear, hear and save.

Speak once more, our prayer ful - fill - - ing—Power dwells with Thee, Power dwells with Thee.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is in bass clef with the same key signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

SUMMER'S FAREWELL.

G. F. R.

Andantino Espressivo.

1. Farewell, farewell, I'm go - ing, With my long, warm, sun - ny days, . . No more up - on my glo - ries Your

2. Farewell, farewell, I'm go - ing, How have you spent my hours? Have you to God and du - ty De -

3. Farewell, farewell, I'm go - ing, You'll see me here no more; But we shall meet to - geth - er On

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

lov - ing eyes can gaze, Your lov - ing eyes can gaze, No more long, pleas - ant twi - lights, No
 - - vot - ed all your powers? De - vot - ed all your powers? Have you with grate - ful spi - rits En -
 the e - ter - nal shore, On the e - ter - nal shore. For ev - ery thought is o - - pen To

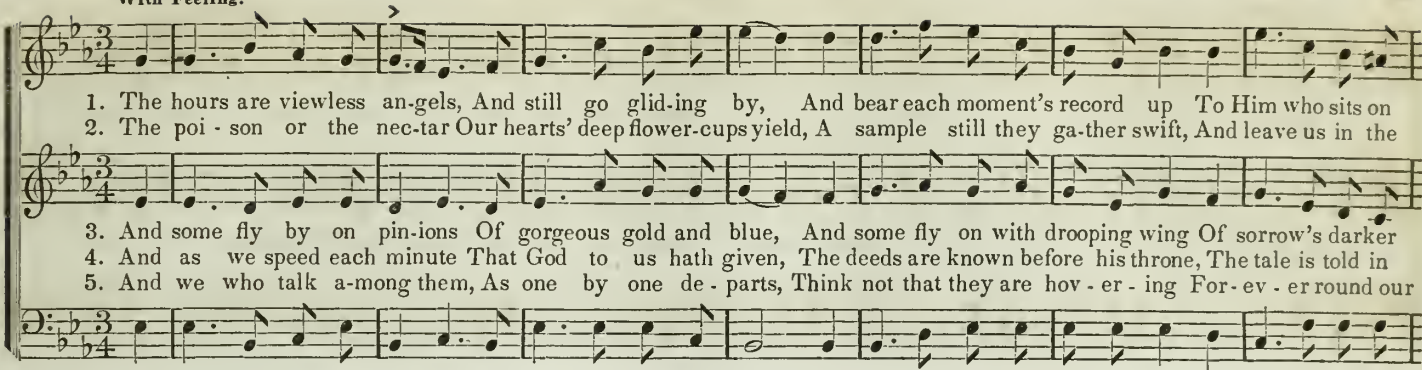
more soft, balm - y air— Fare - well, fare - well, I'm go - ing, With all that's bright and fair.
 - - joyed God's gifts so fair, And prayed that high - er good - ness Your sin - ful souls might share?
 the All - see - ing eye, And all by Him are writ - ten Un - change - a - bly on high.

With Feeling.

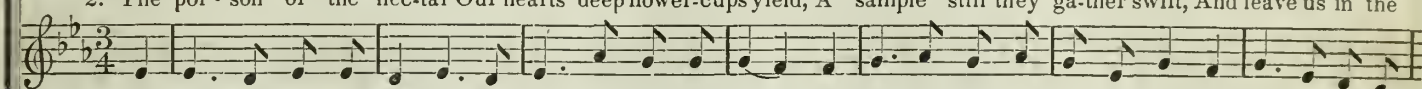
THE HOURS.

Words by W. C. BRYANT.

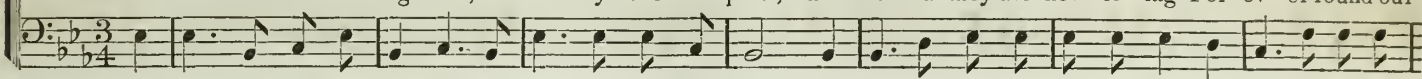
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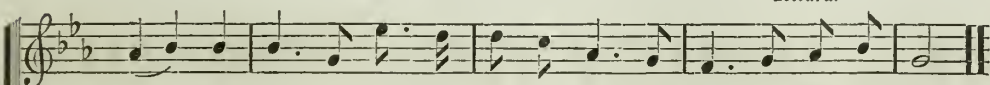
1. The hours are viewless an-gels, And still go glid-ing by, And bear each moment's record up To Him who sits on
2. The poi-son or the nec-tar Our hearts' deep flower-cups yield, A sample still they ga-ther swift, And leave us in the



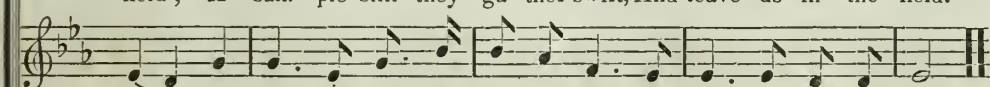
3. And some fly by on pin-ions Of gorgeous gold and blue, And some fly on with drooping wing Of sorrow's darker
4. And as we speed each minute That God to us hath given, The deeds are known before his throne, The tale is told in
5. And we who talk a-mong them, As one by one de-parts, Think not that they are hov-er-ing For-ev-er round our



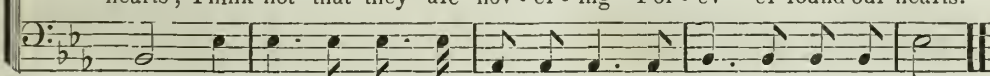
Ritard.



high; And bear each mo-ment's re-cord up To Him who sits on high.
field; A sam-ple still they ga-ther swift, And leave us in the field.



hue; And some fly on with drooping wing Of sor-row's darker hue.
heaven; The deeds are known be-fore His throne, The tale is told in heaven.
hearts; Think not that they are hov-er-ing For-ev-er round our hearts.



6. Like summer bees that hover
Around the idle flowers,
They gather every act and thought—
These viewless angel hours.
7. And still they steal the record,
And bear it far away;
This mission flight, by day or night,
No magic power can stay.
8. So teach me, Heavenly Father,
To spend each flying hour,
That, as they go, they may not show
My heart a poison flower.

JOY TO YE, FLOWERS.

Arranged from MENDELSSOHN.

Allegretto.

1. Joy to ye, flow - ers, sum - mer is here, Moun - tain and val - ley no long - er are sere ;

2. Meek lit - tle vio - lets, hi - ding from view, Gold - en - eyed dai - sies, all sparkling with dew,

Wave, wave, ye li - ly bells, join ye our lay, Wave, wave, ye li - ly bells, join ye our lay ;

All ye bright flow - ers, from dell and from glade, All ye bright flow - ers, from dell and from glade,

JOY TO YE, FLOWERS. (Concluded.)

61

Join in our cho - rus this bright sum - mer day, Join in our cho - rus this bright sum - mer day.

Ech - o our cho - rus, glad sum - mer is here, Ech - o our cho - rus, glad sum - mer is here.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains two lines of music, each with a vocal line and a piano accompaniment line. The lyrics are 'Join in our cho - rus this bright sum - mer day, Join in our cho - rus this bright sum - mer day.' The middle staff is a treble clef with a key signature of one flat, containing two lines of music. The lyrics are 'Ech - o our cho - rus, glad sum - mer is here, Ech - o our cho - rus, glad sum - mer is here.' The bottom staff is a bass clef with a key signature of one flat, containing two lines of music.

Join in our cho - - rus this bright . . . sum - mer day.

Join in our cho - rus this bright sum - mer day, this bright sum - mer day, this . . . day.
Ech - o our cho - rus, glad sum - mer is here, glad sum - mer is here, is . . . here.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat, containing two lines of music. The lyrics are 'Join in our cho - - rus this bright . . . sum - mer day.' The middle staff is a treble clef with a key signature of one flat, containing two lines of music. The lyrics are 'Join in our cho - rus this bright sum - mer day, this bright sum - mer day, this . . . day.
Ech - o our cho - rus, glad sum - mer is here, glad sum - mer is here, is . . . here.' The bottom staff is a bass clef with a key signature of one flat, containing two lines of music.

IN OUR MERRY SCHOOL DAYS.

Words and Music by H. A. POND.

1. { In our mer - ry school, we're all so gay, From morn till set of sun; We study our books and
 { What though it storms, and the blast doth blow, And the pattering rain doth fall; Little reck we, for our

2. { If we live to old age, we'll surely look back, To scan the course we've run; And happy we'll be, if
 { For many a heart has sighed in vain, To re-call time idled a - way; Then we'll stu-dy with zeal, and

then we play, Nor heed how time flies on:
 mirth will flow, As call re - echoes each call. } Then give to us still our merry school days, Our
 nought did lack, To make our work well done:
 ne'er complain, To improve while yet we may. } Then give to us still our merry school days, &c.

IN OUR MERRY SCHOOL DAYS. (Concluded.)

63

musical score for 'In Our Merry School Days' (Concluded.)

The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the voice part, and the piano accompaniment is in the right and left hands. The lyrics are: merry school days so gay; Oh! give to us still our merry school days, Our merry school days so gay.

Dynamic markings: *pp* (pianissimo) and *ff* (fortissimo).

Moderato.

JUNE.

G. F. R.

musical score for 'JUNE.' by G. F. R.

The score is written for voice and piano. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked 'Moderato.' The melody is in the voice part, and the piano accompaniment is in the right and left hands. The lyrics are: She is com - ing, She is com - ing, In her na - tive gra - ces blooming, Rain - bow hues her

Fine.

tem - ples wreathing, A - rab o - dors o'er her breathing. She is coming, She is coming,
skies have brought her ; Hail to sum - mer's fair - est daughter. She is coming, She is coming,

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is also in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music features a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the third staff.

D. C.

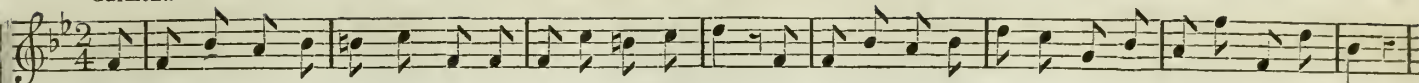
Earth, and air, and sea perfuming, Flow'rets spring beneath her fingers, All is verdure where she lingers.
Earth, and air, and sea perfuming, Flow'rets spring beneath her fingers, All is verdure where she lingers.

The second system of the musical score also consists of three staves, following the same format as the first system. The top staff is in treble clef with a key signature of one flat. The middle staff is also in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music continues the melody and bass line from the first system. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the third staff.

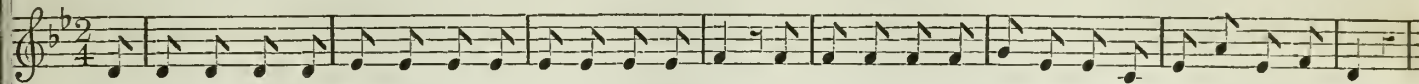
Gaiament.

CHAPEL SONG

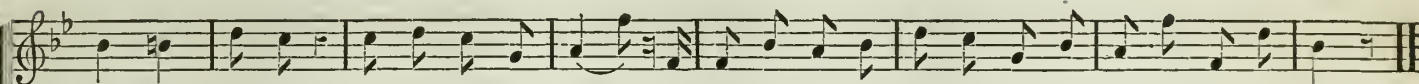
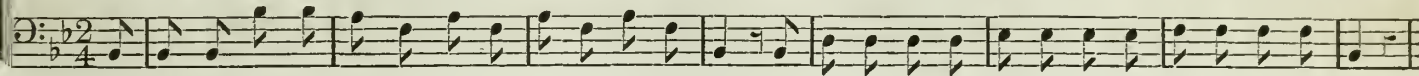
Words and Music by H. A. POND. 65



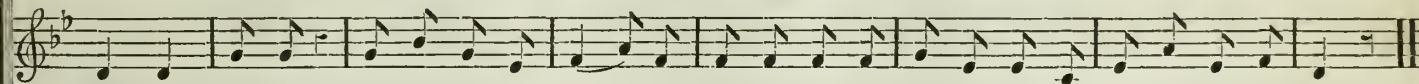
1. Now we'll commence our heart's delight, And banish all our care ; And as we sing our songs so light, Our joy with each we'll share.
2. Our eyes are bright, like sparkling dew ; And tell of many joys ; Tho' looks have oft a varied hue, When aught their mirth destroys.



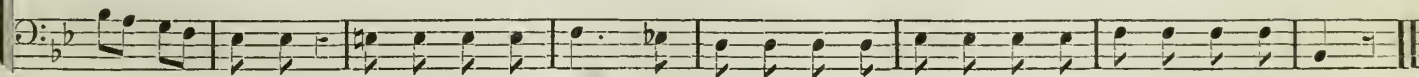
3. The lit - tle time, then, we're allowed To learn the art of song ; That little time we'll see endowed With zeal and vigor strong.



Then be happy, sing a - loud with glee, And let our voices, with our hearts, u - nite in mel - o - dy.



Then be happy, sing a - loud with glee, And let our voices, with our hearts, u - nite in mel - o - dy.



First system of the musical score for 'Come with the Merry Throng'. It consists of three staves. The top staff is a vocal line in treble clef, 6/8 time, with a key signature of one flat (Bb). The lyrics 'Come, come with the merry throng, And u - nite, With delight, Where, where with the merry song, We'll the hours prolong.' are written below it. The middle staff is a vocal line in treble clef, 6/8 time, with a key signature of one flat (Bb). The lyrics 'Come, come with the merry throng, And u - nite, With delight, Where, where with the merry song, We'll the hours prolong.' are written below it. The bottom staff is a piano accompaniment line in bass clef, 6/8 time, with a key signature of one flat (Bb). It features a steady eighth-note bass line and chords.

Come, come with the merry throng, And u - nite, With delight, Where, where with the merry song, We'll the hours prolong.

Come, come with the merry throng, And u - nite, With delight, Where, where with the merry song, We'll the hours prolong.

Second system of the musical score. It consists of three staves. The top staff is a vocal line in treble clef, 6/8 time, with a key signature of one flat (Bb). The lyrics 'Sounds are first learnt to be made, Then notes in their or - der o - beyed ; The voice, too, would'st manage with skill ? Sit' are written below it. The middle staff is a vocal line in treble clef, 6/8 time, with a key signature of one flat (Bb). The lyrics 'Sounds are first learnt to be made, Then notes in their or - der o - beyed ; The voice, too, would'st manage with skill ? Sit' are written below it. The bottom staff is a piano accompaniment line in bass clef, 6/8 time, with a key signature of one flat (Bb). It features a steady eighth-note bass line and chords.

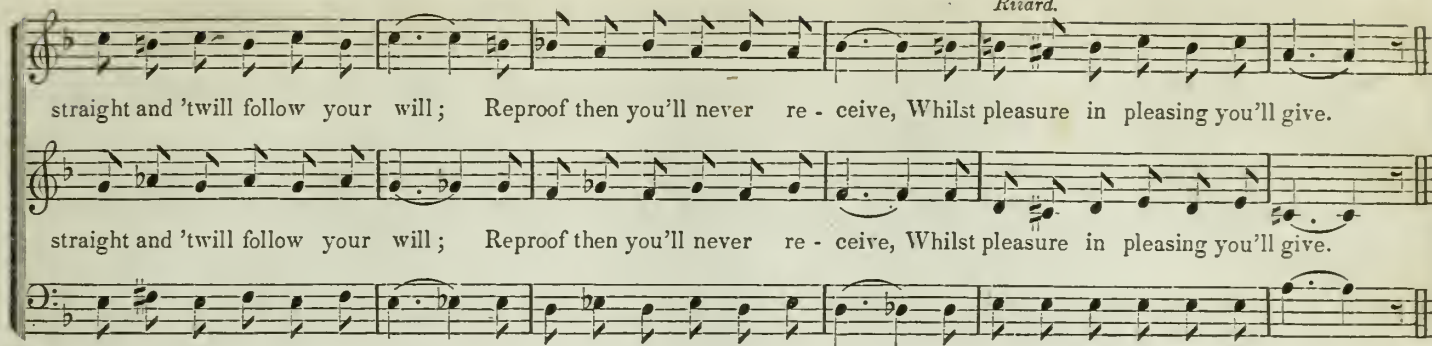
Sounds are first learnt to be made, Then notes in their or - der o - beyed ; The voice, too, would'st manage with skill ? Sit

Sounds are first learnt to be made, Then notes in their or - der o - beyed ; The voice, too, would'st manage with skill ? Sit

COME WITH THE MERRY THROG. (Concluded.)

67

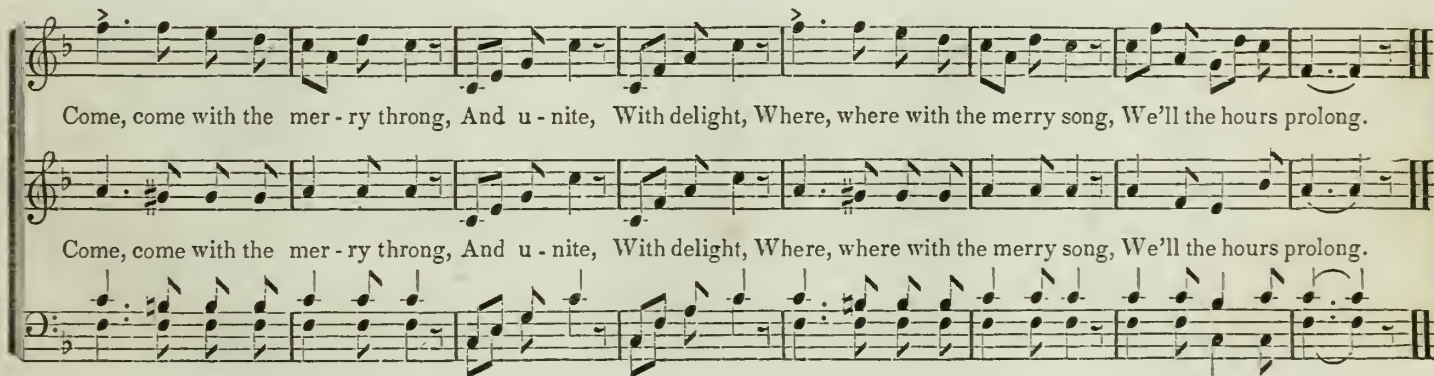
Ritard.



straight and 'twill follow your will; Reproof then you'll never re - ceive, Whilst pleasure in pleasing you'll give.

straight and 'twill follow your will; Reproof then you'll never re - ceive, Whilst pleasure in pleasing you'll give.

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff.



Come, come with the mer - ry throg, And u - nite, With delight, Where, where with the merry song, We'll the hours prolong.

Come, come with the mer - ry throg, And u - nite, With delight, Where, where with the merry song, We'll the hours prolong.

The second system of music consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff.

GUADALQUIVER.

Arranged from NELSON.

1. Guadal-quiv-er, gen-tle riv-er, O'er the vales of fer-tile Spain, In the sunshine of thy
2. Bright as ev-er are thy wa-ters, And I love to look on thee, For thy brightness is an

The first system of the musical score for 'Guadalquiver'. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains two vocal lines. The bottom staff is a bass clef with a key signature of one flat (Bb) and a 4/4 time signature, providing a harmonic accompaniment. The lyrics are written below the vocal staves.

beau-ty, Like a monarch thou dost reign; On thy banks I love to wander, In the summer moonbeams's
em-blem Of re-turn-ing joys to me. Guadal-quiver, gentle riv-er, Thou dost wake the old-en

The second system of the musical score. It continues the three-staff format from the first system. The lyrics continue across the vocal staves, with the accompaniment in the bass staff. The piece concludes with a final measure on each staff.

GUADALQUIVER. (Concluded.)

69

glance, When I - be-ria's dark-eyed daughters Mingle in the joy-ous dance. Gua-dal-quiv - er, gen-tle

strain; And the days I sung in childhood, Now shall welcome thee a - gain. Gua-dal-quiv - er, gen-tle

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains the melody for the first line of the song. The second staff is also in treble clef with a key signature of one flat, containing the melody for the second line. The third staff is in bass clef with a key signature of one flat, providing a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

Ad lib.

riv - er, O'er the vales of fer - tile Spain, In the sunshine of thy beau - ty, Like a monarch thou dost reign.

riv - er, O'er the vales of fer - tile Spain, In the sunshine of thy beau - ty, Like a monarch thou dost reign.

The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of one flat. It features a triplet of eighth notes marked with a '3' and the instruction 'Ad lib.' above it. The second staff is also in treble clef with a key signature of one flat, continuing the melody. The third staff is in bass clef with a key signature of one flat, providing a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

THE GIPSEY'S ECHO SONG.

Words and Music arranged by H. A. POND.

ff *Echo.* *pp* *ff* *Echo.* *pp* *f* *ff* *pp* *ff*

1. A round, a round, a round, a round, A merry, laughing round; A round, a round; While

2. Like fays, like fays, like fays, like fays, Like merry, tripping fays; Like fays, like fays, We

ff *Echo.* *pp* *ff* *Echo.* *pp* *f* *ff* *pp* *Echo.* *ff*

Echo. *pp* *ff* *Echo.* *pp*

ech - oes sound, While ech - oes sound, A round, while ech - oes sound, A round, while ech - oes sound.

tread the maze, We tread the maze, Like fays we tread the maze, Like fays we tread the maze.

Echo. *pp* *ff* *Echo.* *pp*

THE GIPSEY'S ECHO SONG. (Concluded.)

71

SOPRANI.

Our song shall re-peat, And our voi - ces chime,
Our feet shall keep time, While we gay - ly sing,

To
To

VIOLINO.

Sva.

FLAUTO.

pp E' leggero.

CHORUS.

Echo.

Echo.

light nimble feet, And the merry rhyme. Tra la,
the merry rhyme, As the echoes ring. Tra la, &c.

Tra la,

Tra la, tra la, tra la, Tra la, tra la, tra la.

Tra la,
CHORUS.

Tra la,
Echo.

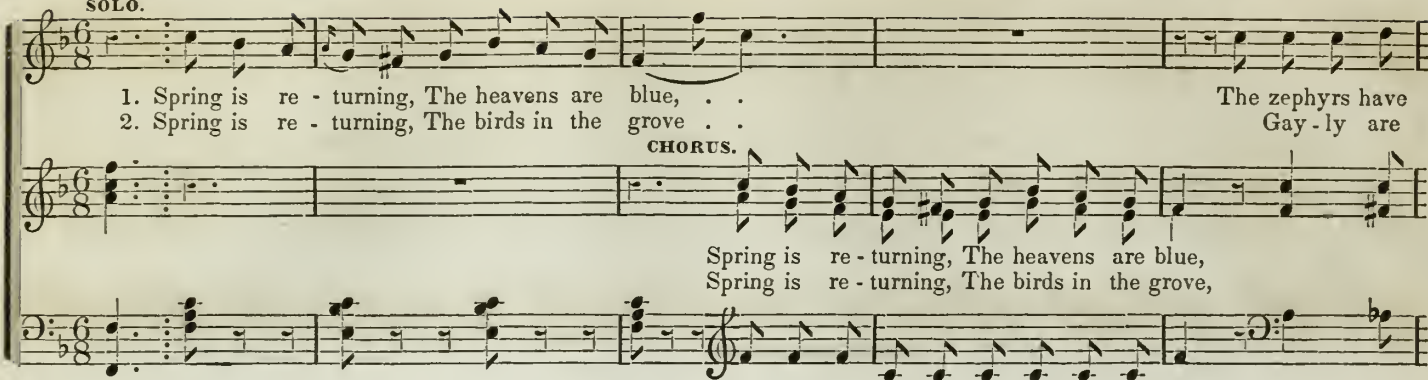
Tra la, tra la, tra la,

Tra la, tra la, tra la.
Echo.

Allegretto.
SOLO.

SPRING IS RETURNING.


Arranged from MENDELSSOHN, by G. F. R.



1. Spring is re - turning, The heavens are blue, . . . The zephyrs have
2. Spring is re - turning, The birds in the grove . . . Gay - ly are

CHORUS.

Spring is re - turning, The heavens are blue,
Spring is re - turning, The birds in the grove,



dried up The tears of the dew, Spring is re - turn - ing, The heavens are blue,
sing - ing, And twitt'ring of love, Spring is re - turn - ing, The birds in the grove,

Spring is re - turn - ing, The heavens are
Spring is re - turn - ing, The birds in the

SPRING IS RETURNING. (Concluded.)

73

Spring is re - turn - ing, The heavens are blue, The zephyrs have dried up The tears of the
 Spring is re - turn - ing, The birds in the grove Gay - ly are sing - ing, And twitt'ring of
 blue.
 grove.

Closing Cadence. *Ad libitum.*

dew, Spring . . . is re - turn - - ing, is re - turn - - - - - ing.
 love, Spring, &c.

Spring is re - turn - ing, re - turn - ing, is re - turn - ing, re - turn - ing.

3d verse.—Spring is returning, The bud's on the tree, And sweet scented violets I'll gather for thee.

AS GAYLY O'ER THE SEA WE GLIDE.

Arranged from BLOCKLEY.

1. As gay-ly o'er the sea we glide, When all is still at e-ven-tide, We'll sing once more our na-tive
 2. I've seen the plains of Switzer-land, Its low-ly cots and smooth glaciers, But nought can e-qual fa-ther-

song, As mer-ri-ly we glide along, We'll strike the light and gay guitar, Its joyous tones we'll sound a-far, And
 - land, Bright Venice and her gondoliers, Then sing &c. *Then sing once more the plaintive strain, Fond mem'ry never hears in vain, As*

AS GAYLY O'ER THE SEA WE GLIDE. (Concluded.)

75

waft - ed o'er the moon - lit sea, Our merry evening song shall be. As gay - ly o'er the sea we glide, When

swiftly through the sparkling foam, We steer our gay gon - do - la home. As gay - ly o'er the sea we glide, When

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The melody is written on the top staff, and the lyrics are placed below it. The music concludes with a final note on a whole note in the top staff.

Ad lib.

all is still at e - ven-tide, We'll sing once more our evening song, As mer - ri - ly we glide along.

all is still at e - ven-tide, We'll sing once more our evening song, As mer - ri - ly we glide along.

The second system of the musical score also consists of three staves in the same key signature and clefs as the first system. It begins with the marking 'Ad lib.' above the first staff. The melody continues on the top staff, and the lyrics are placed below it. The music concludes with a final note on a whole note in the top staff.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains the melody for the first vocal part. The middle staff is also a treble clef with the same key signature and time signature, containing the melody for the second vocal part. The bottom staff is a bass clef with the same key signature and time signature, containing the bass line. The lyrics are written below the middle staff.

To the hill-top, to the hill-top, to the hill-top a - way, The sun-beam is glancing with bright gold - en

To the hill-top, to the hill-top, to the hill-top a - way, The sun-beam is glancing with bright gold - en

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains the melody for the first vocal part. The middle staff is also a treble clef with the same key signature and time signature, containing the melody for the second vocal part. The bottom staff is a bass clef with the same key signature and time signature, containing the bass line. The lyrics are written below the middle staff.

ray: Living ech - o, living ech - o now answers our cry, And bids us be gone, for the day soon will fly:

ray: Living ech - o, living ech - o now answers our cry, And bids us be gone, for the day soon will fly:

TO THE HILL-TOP. (Continued.)

77

Then off to our pic-nic, let's rea-dy pre-pare, And a-way to the hill-top, for comrades are there, Then

Then off to our pic-nic, let's rea-dy pre-pare, And a-way to the hill-top, for comrades are there, Then

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff.

join us in cho-rus, for soon sets the sun, And back must we home be, ere twilight's be-gun.

join us in cho-rus, for soon sets the sun, And back must we home be, ere twilight's be-gun.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff.

Ne'er heed we our sorrows, in frolicsome glee, For nought brings dismay, when so happy are we.

This musical system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody with eighth and sixteenth notes, ending with a fermata. The middle staff is a treble clef with a key signature of two sharps, containing a harmonic accompaniment of chords. The bottom staff is a bass clef with a key signature of two sharps, also containing a harmonic accompaniment of chords.

To the hill-top, to the hill-top, to the hill-top away, The sun-beam is glancing with
To the hill-top, to the hill-top, to the hill-top away, The sun-beam is glancing with

This musical system also consists of three staves with the same key signature and clefs as the first system. The top staff continues the melody, featuring a repeat of the phrase 'To the hill-top, to the hill-top, to the hill-top away'. The middle and bottom staves provide harmonic accompaniment for the repeated phrase.

TO THE HILL-TOP. (Concluded.)

79

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the middle staff.

bright gold - en ray; Living ech - o, living ech - o now answers our cry, And bids us be

The second system of the musical score consists of three staves, continuing the key signature and clef from the first system. The lyrics are written below the middle staff.

gone, for the day soon will fly, And bids us be gone, for the day soon will fly.

SWIFT AS A FLASH.

Arranged from ROSSINI.

Swift as a flash that mocks the light,

While to joy we sing in - vi - ting, While to joy we sing in - vi - ting, Hearts and voi - ces

The first system of the musical score is written for three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is also in treble clef with the same key signature and time signature, featuring a more rhythmic accompaniment with eighth notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic foundation with half and quarter notes. The lyrics are placed below the staves, with the first line of lyrics aligned under the top staff and the second line under the middle staff.

. Thou seem'st a bird in air - y flight, When

all u - ni - ting, Hearts and voi - ces all u - ni - ting, O what pleasure, what delight, When

The second system of the musical score continues the composition. It follows the same three-staff format as the first system. The top staff features a melodic line that includes a fermata over a half note, followed by a dynamic marking of 'f' (forte). The middle and bottom staves continue their respective parts. The lyrics are placed below the staves, with the first line of lyrics aligned under the top staff and the second line under the middle staff.

SWIFT AS A FLASH. (Continued.)

81

home re - turn - ing, We leave these cool foun - tains And lof - ty mountains, What pleasure, what de -

home re - turn - ing, We leave these cool foun - tains And lof - ty mountains, What pleasure, what de -

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody with dynamic markings *p* (piano) and *f* (forte). The middle staff is a treble clef with a key signature of two sharps, containing a melody. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line. The lyrics are written below the staves.

light. Ah!

- light, In bow - ers, Sweetest flow - ers, Wet by show - ers, Ev - er fair and bright.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps, containing a melody. The middle staff is a treble clef with a key signature of two sharps, containing a melody. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line. The lyrics are written below the staves.

Swift as a flash that mocks the light, Thou seem'st a bird in air - y

While to joy we sing in - vi - ting, While to joy we sing in - vi - ting, Hearts and voi - ces all u - ni - ting,

The first system of the musical score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The middle staff is also in treble clef with the same key signature, featuring a more rhythmic accompaniment. The bottom staff is in bass clef with a key signature of one sharp, providing a harmonic foundation. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes.

flight, With what de - light Our songs in - vite,

O, what pleasure, what delight, O, what delight, With what joy our songs invite, O, what pleasure,

The second system of the musical score continues on three staves, maintaining the same musical notation and key signature as the first system. The lyrics continue below the staves, with the phrase 'O, what pleasure, what delight' appearing twice, separated by a comma. The musical notation includes various note values, rests, and phrasing slurs, indicating the flow of the melody and accompaniment.

SWIFT AS A FLASH. (Concluded.)

83

With what de - light, Our songs in - vite, When home re -

what delight, With what joy our songs in - vite, O, what pleasure, what delight, When home re -

The first system of the musical score is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music consists of a melody in the top staff and a bass line in the bottom staff. The lyrics are written below the staves.

- turn - ing, We leave these cool fountains And lof - ty mountains, What pleasure, what de - light!

- turn - ing, We leave these cool fountains And lof - ty mountains, What pleasure, what de - light!

The second system of the musical score is written on three staves. The top staff is a treble clef with a key signature of one sharp. The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music consists of a melody in the top staff and a bass line in the bottom staff. The lyrics are written below the staves. Dynamic markings *p*, *ff*, *pp*, and *ff* are present above the top staff.

THOUGHTS OF HOME.

BLOCKLEY.

1. 'Tis lone on the wa-ters, When eve's mourn-ful bell Sends forth to the sun-set A
 2. When the wing of the sea-bird Is turned to her nest, And the heart of the sail-or To

note of fare-well. When borne on the sha-dows And winds as they sweep, There
 all he loves best. 'Tis lone on the wa-ters, That hour hath a spell, To

Voice.

mf

THOUGHTS OF HOME. (Continued.)

85

comes a fond mem' - ry Of home o'er the deep. There comes a fond mem'ry Of home o'er the
bring back sweet voic - es And words of fare-well. To bring back sweet voic-es And words of fare -

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains the vocal melody with lyrics underneath. The middle staff is also a treble clef with a key signature of two flats, containing a second vocal line. The bottom staff is a bass clef with a key signature of two flats, containing a piano accompaniment of eighth and sixteenth notes. A dynamic marking 'p' (piano) is placed above the bottom staff towards the right.

deep. . . . 'Tis lone on the wa - ters When eve's mourn-ful bell Sends forth to the
- well. . . . 'Tis lone, etc.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of two flats, continuing the vocal melody. The middle staff is also a treble clef with a key signature of two flats, continuing the second vocal line. The bottom staff is a bass clef with a key signature of two flats, continuing the piano accompaniment. A dynamic marking 'p Dolce.' (piano, sweetly) is placed above the bottom staff towards the left.

THOUGHTS OF HOME. (Concluded.)

sun - set A note of fare - well, Sends forth to the sun - set A note of fare - well.

p

This musical score is for the song 'Thoughts of Home' (Concluded). It features a vocal melody in G major (one sharp) and 4/4 time. The melody is written on a single staff with lyrics underneath. The lyrics are: 'sun - set A note of fare - well, Sends forth to the sun - set A note of fare - well.' The melody is marked with a piano (*p*) dynamic. The accompaniment is written on a grand staff (treble and bass clefs) in the same key and time signature. It begins with a piano introduction and continues with a steady accompaniment. The piece concludes with a final chord.

Allegro Spiritoso.

LET US ALL TO THE FIELDS REPAIR.

FERRARI Arr. by S. NOVELLO.

Let us all to the fields re - pair, 'tis now spring time, To ga - ther the flow - ers that bloom in the

f *mf* *mp*

This musical score is for the song 'Let Us All to the Fields Repair' by Ferrari, arranged by S. Novello. The tempo is marked 'Allegro Spiritoso'. The score is in G major (one sharp) and 6/8 time. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff. The lyrics are: 'Let us all to the fields re - pair, 'tis now spring time, To ga - ther the flow - ers that bloom in the'. The piano part includes dynamic markings: *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The piece concludes with a final chord.

LET US ALL TO THE FIELDS REPAIR.

87

bo-wers, Where sunlight re - pos - es on vio - lets and ros - es, And weave a gay wreath to deck our fair May Queen.

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment starts with a treble clef and a key signature of one sharp, followed by a bass clef. The lyrics are written below the vocal staff. The piano part includes dynamic markings: *f* (forte) and *p* (piano). A repeat sign with a first ending bracket and an asterisk (*) is present in the piano part.

Let us all to the fields repair, 'tis now spring time, To ga - ther the flow - ers that bloom in the bowers, Where sunlight re -

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal line remains in the upper staff with a treble clef and one sharp. The piano accompaniment is in the lower staff with a treble clef and one sharp, followed by a bass clef. The lyrics are written below the vocal staff. The piano part includes dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano). A repeat sign with a first ending bracket and an asterisk (*) is present in the piano part.

* Repeat accompaniment to Coda.

LET US ALL TO THE FIELDS REPAIR. (Continued)

- - pos - es on vio - lets and ros - es, And weave a gay wreath to deck our fair May Queen. Let us now to the
 Let us now to the
 Voice.

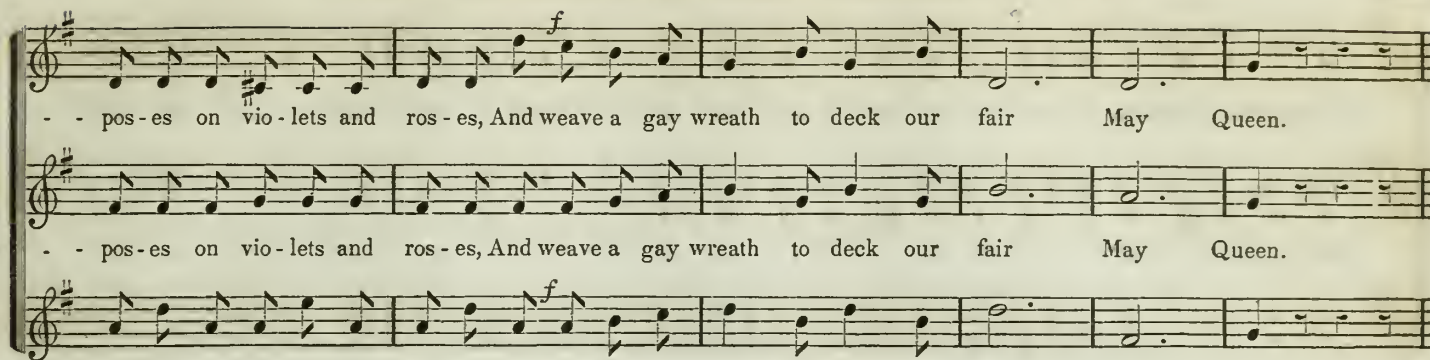
Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a fermata, followed by a series of eighth and sixteenth notes. A forte (f) dynamic marking appears above the staff. The middle staff is a vocal line in treble clef, also in F# major, with a similar melodic pattern. The bottom staff is a piano accompaniment in bass clef, starting with a chord and then moving to a single-note line. It includes dynamic markings of forte (f), piano (p), and forte (f).

fields re - pair, 'tis now spring time, To ga - ther the flow - ers that bloom in the bowers, Where sunlight re -
 fields re - pair, 'tis now spring time, To ga - ther the flow - ers that bloom in the bowers, Where sunlight re -

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef, continuing the melody from the first system. The middle staff is a vocal line in treble clef, providing a harmonic support. The bottom staff is a piano accompaniment in bass clef, continuing the accompaniment. The key signature remains one sharp (F#).

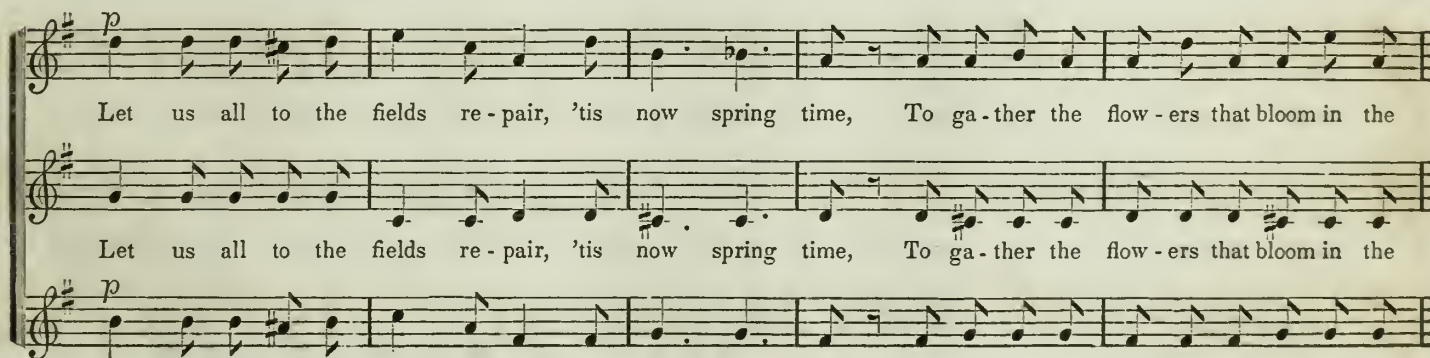
LET US ALL TO THE FIELDS REPAIR. (Continued.)

89



- - pos-es on vio-lets and ros-es, And weave a gay wreath to deck our fair May Queen.

- - pos-es on vio-lets and ros-es, And weave a gay wreath to deck our fair May Queen.



Let us all to the fields re-pair, 'tis now spring time, To ga-ther the flow-ers that bloom in the

Let us all to the fields re-pair, 'tis now spring time, To ga-ther the flow-ers that bloom in the

LET US ALL TO THE FIELDS REPAIR. (Continued.)

bow-ers, Where sunlight re - pos - es on vio - lets and ros - es, And weave a gay wreath to deck our fair

bow-ers, Where sunlight re - pos - es on vio - lets and ros - es, And weave a gay wreath to deck our fair

May Queen. Let us all to the fields re - pair, 'tis now spring time, To ga - ther the

May Queen. Let us all to the fields re - pair, 'tis now spring time, To ga - ther the

LET US ALL TO THE FIELDS REPAIR. (Continued.)

91

flow - ers that bloom in the bow - ers, Where sun - light re - pos - es on vio - lets and ros - es, And weave a gay

flow - ers that bloom in the bow - ers, Where sun - light re - pos - es on vio - lets and ros - es, And weave a gay

CODA. Rinf.

wreath to deck our fair May Queen. To ga - ther the flow - ers that bloom in the bow - ers, Where sunlight re -

wreath to deck our fair May Queen. To ga - - - ther the

Rinf.

LET US ALL TO THE FIELDS REPAIR. (Continued.)

- pos-es on vio-lets and ros-es, To weave a gay wreath to deck our fair May Queen, To deck our
 flow - - - ers, to deck our fair May Queen, To deck our

Musical notation for the first system, featuring three staves (treble, treble, and bass clef) in G major. The melody is in the treble staves, and the bass line is in the bass staff. Dynamics include *f* (forte) and *p* (piano).

fair May Queen, To ga-ther the flow-ers that bloom in the bow-ers, Where sunlight re-pos-es on vio-lets and
 fair May Queen, 'To ga - - - ther the flow - - -

Musical notation for the second system, featuring three staves (treble, treble, and bass clef) in G major. The melody continues in the treble staves, and the bass line is in the bass staff. Dynamics include *Rinf.* (Ritornello) and *f* (forte).

LET US ALL TO THE FIELDS REPAIR. (Continued.)

93

f *mf*

ros - es, To weave a gay wreath to deck our fair May Queen, To deck our fair May

- - ers, to deck our fair May Queen, To deck our fair May

f *mf*

pp

Queen, to deck our May Queen, our fair . . . May

pp

Queen, to deck our May Queen, our May

pp

to deck our fair May

LET US ALL TO THE FIELDS REPAIR. (Concluded.)

Queen, to deck our May Queen, our fair . . . May

Queen, to deck our May Queen, our May

to deck our fair May

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*pp*) dynamic marking. The lyrics 'Queen, to deck our May Queen, our fair . . . May' are written below the notes. The middle staff is also in treble clef and contains the lyrics 'Queen, to deck our May Queen, our May'. The bottom staff is in bass clef and contains the lyrics 'to deck our fair May'. The system concludes with a double bar line.

Queen, to deck our May Queen, to deck our May Queen.

Queen, to deck our May Queen, to deck our May Queen.

The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of two sharps. It begins with a forte (*f*) dynamic marking. The lyrics 'Queen, to deck our May Queen, to deck our May Queen.' are written below the notes. The middle staff is also in treble clef and contains the lyrics 'Queen, to deck our May Queen, to deck our May Queen.'. The bottom staff is in bass clef and contains the lyrics 'Queen, to deck our May Queen.'. The system concludes with a double bar line.

REST, TROUBLED HEART.

95

This beautiful melody was written by Col. Pestal, an officer in the Russian service, upon his dungeon wall, the night before his execution.

Plaintive.
p

Cres.

1. Rest, thou trou-bled heart, Within this cap - tive bo - som swell-ing; Rest, thou trou-bled heart, No more of

p

2. Death ap - proaches near, The he - rald of e - ter - nal glo - ry; Friends and com - rades dear, Ye long shall

Cres.

Fine. m

Cres.

love or glo - ry tell - ing: Now no more by wrongs or ty - rant power oppressed, From a thou-sand woes,

mourn my hope-less sto - ry: O, 'tis hard to part from all life's lov - ing ties: Hark! the mid-night bell;

Fine. m

Cres.

REST, TROUBLED HEART. (Concluded.)

Lento. *Cres.* *f* *D. C. Fine.*

Ah! what sweet re-*pose* Soon will seal these eyes in ev - er - last - ing rest; Soon the martyr's grave will close.

'Tis the sol - dier's knell; Soon to - mor - row's sun the last for me shall rise: Glo - ry, home, and friends, farewell.

Lento. *Cres.* *f* *D. C. Fine.*

The musical score consists of two systems, each with a vocal line and a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 6/8. The first system begins with a vocal line marked 'Lento.' and 'Cres.' leading to a piano line marked 'f' and 'D. C. Fine.'. The lyrics are: 'Ah! what sweet re-*pose* Soon will seal these eyes in ev - er - last - ing rest; Soon the martyr's grave will close.' The second system continues the vocal line with lyrics: ''Tis the sol - dier's knell; Soon to - mor - row's sun the last for me shall rise: Glo - ry, home, and friends, farewell.' and ends with a piano line marked 'f' and 'D. C. Fine.'.

Poetry by Miss S. C. B. THOMPSON.
Gently and Smoothly.

THE MOONLIT SEA.

G. F. R.

1. Soft-ly a - long the moon-lit sea The light-winged breezes creep, So low, so calm, so tran-*quil - ly*, They

2. While light - ly glides our barque a - long, On voy - age blithe and gay, Sweet songs and tales of old - en days, Shall

The musical score consists of two systems, each with a vocal line and a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 6/8. The first system begins with a vocal line and lyrics: '1. Soft-ly a - long the moon-lit sea The light-winged breezes creep, So low, so calm, so tran-*quil - ly*, They'. The second system continues the vocal line with lyrics: '2. While light - ly glides our barque a - long, On voy - age blithe and gay, Sweet songs and tales of old - en days, Shall'. The piano accompaniment consists of chords and single notes in the right and left hands.

THE MOONLIT SEA. (Concluded.)

97

Fine. mf

lull the waves to sleep, to sleep, They lull the waves to sleep; And bright-ly, too, the

speed us on our way, our way, Shall speed us on our way. Hap-py are we, with-

Fine.

Rit. D. C.

even-ing star Yet lin-gers in the west, And sheds its mel-lowed beams a - far, Bright emblem of the blest.

- out a care. With hearts as light and free, As the white-winged foam that marks our path A - long the moonlit sea.

D. C.

Allegro.

Bright-ly shines the sun, . . See his course be - gun ; . . Has - ten to the fields a - way With

morn - ing's ear - liest ray. . . Who can find the vio - lets blue, All bathed in morn-ing's sparkling ray ? O,

Fine.

EARLY DAYS. (Concluded.)

99

none but those who stray, . . Who stray at ear - ly day ; . . Come, then, where fresh the dai - sies grow, Where

The first system of the musical score for 'Early Days'. It features a vocal melody in the upper staff with lyrics, and piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody includes some phrasing slurs and repeat signs.

bright and pure the ro - ses blow, Come one and all, with foot - step gay, And hail the ear - ly day.

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics end with a long dotted line. The system concludes with a double bar line and the instruction 'D. c.' (Da Capo) in both the vocal and piano parts.

HAIL! FAIRY QUEEN!

Arranged from BENEDICT.

First system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. It begins with a forte 'f' dynamic. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

Hail! hail! fai - ry queen! Thine, thine all the scene, True hearts a - round us, bright plan - ets a - bove.

Second system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

Long, long may thy power Reign o'er grove and bower, Bright be thy glo - ry wher - ev - er we rove.

HAIL! FAIRY QUEEN! (Continued.)

101

mp Reign o'er lake and roll - ing riv - er, Thine be all the dash - ing main, Reign where
f *p*
 Reign o'er lake and roll - ing riv - er, Thine be all the dash - ing main, Reign where
mp *f* *p*

f sparkling moonbeams quiv-er, Danc-ing o - ver hill and plain, Yes! Hail! hail!
f
 sparkling moonbeams quiv-er, Danc-ing o - ver hill and plain, Yes! Hail! hail!
f

HAIL! FAIRY QUEEN! (Continued.)

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics are written below the middle staff.

fai - ry queen, Thine. thine all the scene, True hearts a - round us, bright plan - ets a - bove, Long, long may thy power

fai - ry queen, Thine, thine, all the scene, True hearts a - round us, bright plan - ets a - bove, Long, long may thy power

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics are written below the middle staff.

Reign o'er grove and bower, Bright be thy glo - ry where-ev - er we rove. Thy glo - - - - - ry bright,

Reign o'er grove and bower, Bright be thy glo - ry where-ev - er we rove. Thy glo - ry ev - er bright, Thy

HAIL! FAIRY QUEEN! (Concluded.)

103

Thy glo - ry bright, Thy glo - - - - - ry bright,

glo - ry ev - er bright, Thy glo - ry bright, Thy glo - ry ev - er bright, Thy glo - ry ev - er bright,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together, and rests. The middle staff is a treble clef with a key signature of two sharps, containing a series of eighth and sixteenth notes, some beamed together, and rests. The bottom staff is a bass clef with a key signature of two sharps, containing a series of eighth and sixteenth notes, some beamed together, and rests. The lyrics are written below the staves, with the first line of lyrics aligned with the top staff and the second line of lyrics aligned with the middle staff.

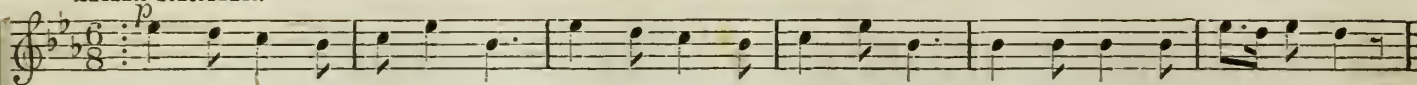
Thy glo - ry bright, Thy glo - ry ev - er bright, Thy glo - ry ev - er bright.

Thy glo - ry bright, Thy glo - ry ev - er bright, Thy glo - ry ev - er bright.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps, starting with a forte (ff) dynamic marking. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The middle staff is a treble clef with a key signature of two sharps, containing a series of eighth and sixteenth notes, some beamed together, and rests. The bottom staff is a bass clef with a key signature of two sharps, containing a series of eighth and sixteenth notes, some beamed together, and rests. The lyrics are written below the staves, with the first line of lyrics aligned with the top staff and the second line of lyrics aligned with the middle staff.

SEE OUR OARS WITH FEATHERED SPRAY.

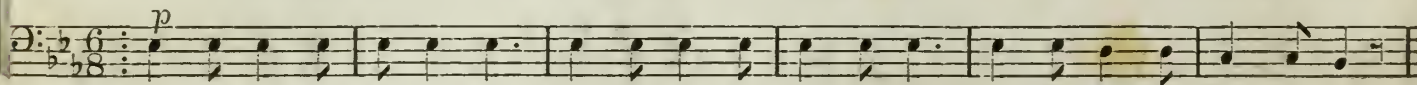
STEVENSON.



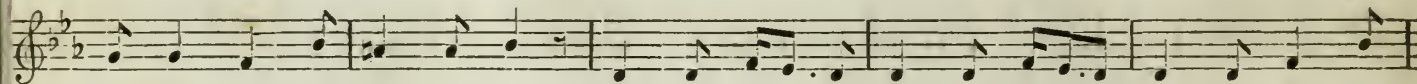
See our oars with feathered spray Spar-kle in the beams of day, In our lit-tle bark we glide



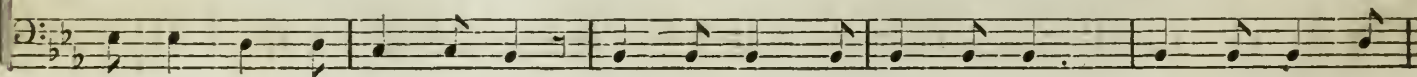
See our oars with feathered spray Spar-kle in the beams of day, In our lit-tle bark we glide



Swift-ly o'er the si-lent tide, In our lit-tle bark we glide Swift-ly o'er the



Swift-ly o'er the si-lent tide, In our lit-tle bark we glide Swift-ly o'er the



1st time. 2d time.

si - lent tide, Swift-ly o'er the si - lent tide; si - lent tide.

Repeat *f* Sym.

si - lent tide, Swift-ly o'er the si - lent tide; si - lent tide.

p From yon - der lone and rock - y shore, The war - rior her - mit to re - store, The

p From yon - der lone and rock - y shore, The war - rior her - mit to re - store, The *f*

war - rior her - mit to re - store. And sweet the morn - ing

war - rior her - mit to re - store. And sweet the morn - ing

p

Horns.

p

Detailed description: This block contains the first system of a musical score. It features three staves. The top staff is a vocal line in G major (one flat) with lyrics 'war - rior her - mit to re - store.' and 'And sweet the morn - ing'. The middle staff is a vocal line with the same lyrics. The bottom staff is a piano accompaniment line. A 'Horns.' section is indicated above the middle staff. Dynamics include *p* (piano) at the beginning and end of the system.

breezes blow, While thus in measured time we row, we row, we row, in measured time we

breezes blow, While thus in measured time we row, we row, we row, in measured time we

Detailed description: This block contains the second system of the musical score. It features three staves. The top staff is a vocal line with lyrics 'breezes blow, While thus in measured time we row, we row, we row, in measured time we'. The middle staff is a vocal line with the same lyrics. The bottom staff is a piano accompaniment line. The key signature remains G major (one flat).

SEE OUR OARS WITH FEATHERED SPRAY. (Concluded.)

107

Cres. *p* *pp*

row, we row, we row, in meas-ured time we row, we row, we

row, we row, we row, in meas-ured time we row, we row, we

Cres. *p* *pp*

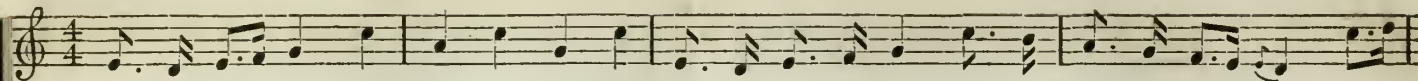
row, we row.

Accom.

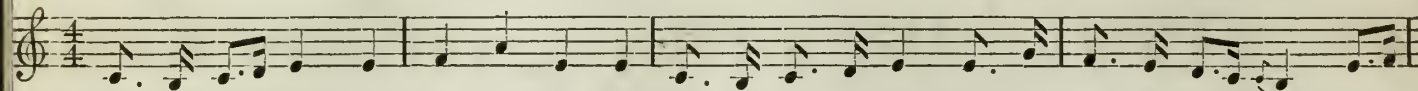
row, we row.

DRAW THE SWORD, SCOTLAND.

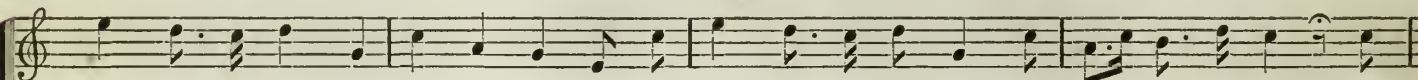
Scotch Air



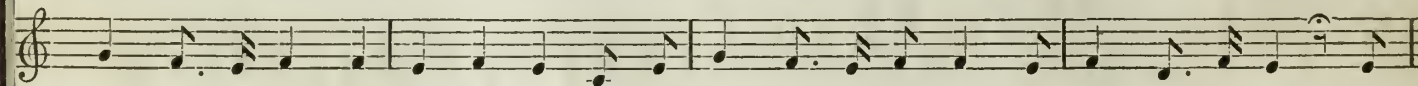
1. Draw the sword, Scot-land! Scot-land! Scot-land! O - ver moor and moun - tain hath past the war - sign; The



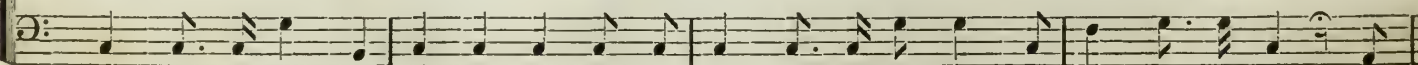
2. Sheathe the sword, Scot - land! Scot-land! Scot-land! Sheathe the sword, Scot - land, for dim is its shrine; Thy



pi - broch is peal - ing! peal - ing! peal - ing! Who heeds not the sum - mons is nae son o' thine, The



foe - men are flee - ing, flee - ing, flee - ing, And who kens nae mer - cy is nae son o' thine, The



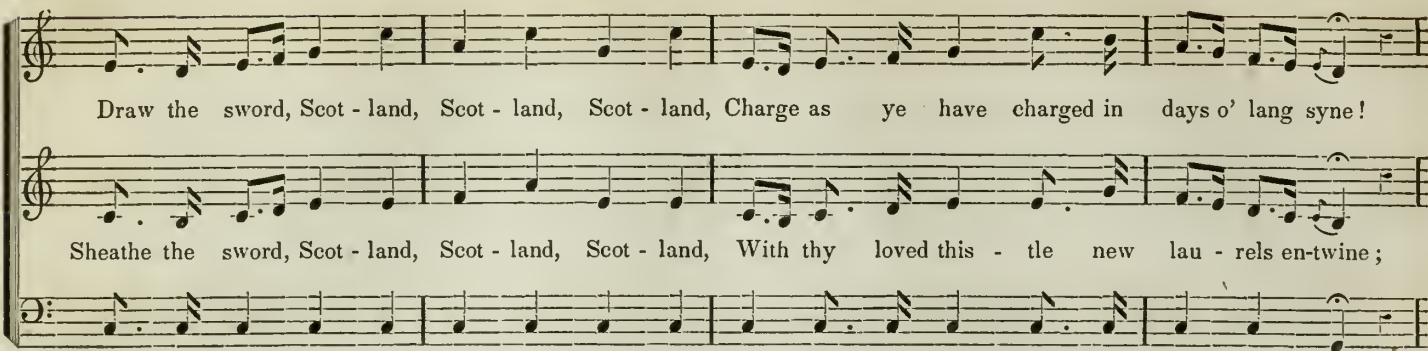
DRAW THE SWORD, SCOTLAND. (Continued.)

109

clans they are gath'-ring, gath'-ring, gath'-ring, The clans they are gath'-ring by lock and by lea, The
strug-gle is o-ver, o-ver, o-ver, The strug-gle is o-ver, the vic-to-ry won; There

ban-ners they are fly-ing, fly-ing, fly-ing! The ban-ner, they are fly-ing, that lead to vic-to-ry!
are tears for the fall-en, fal-len, fal-len, And glo-ry for . . all who their du-ty have done.

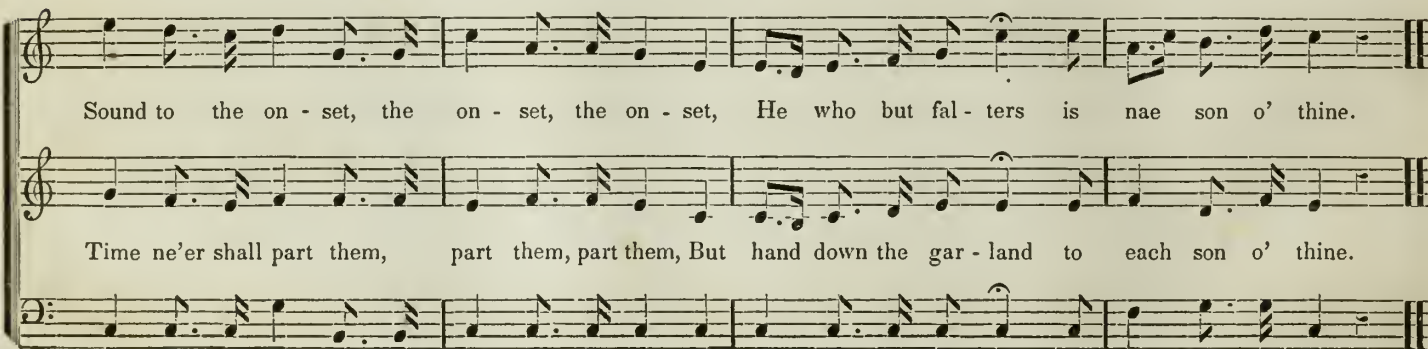
DRAW THE SWORD, SCOTLAND. (Concluded.)



Draw the sword, Scot - land, Scot - land, Scot - land, Charge as ye have charged in days o' lang syne!

Sheathe the sword, Scot - land, Scot - land, Scot - land, With thy loved this - tle new lau - rels en-twine;

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.



Sound to the on - set, the on - set, the on - set, He who but fal - ters is nae son o' thine.

Time ne'er shall part them, part them, part them, But hand down the gar - land to each son o' thine.

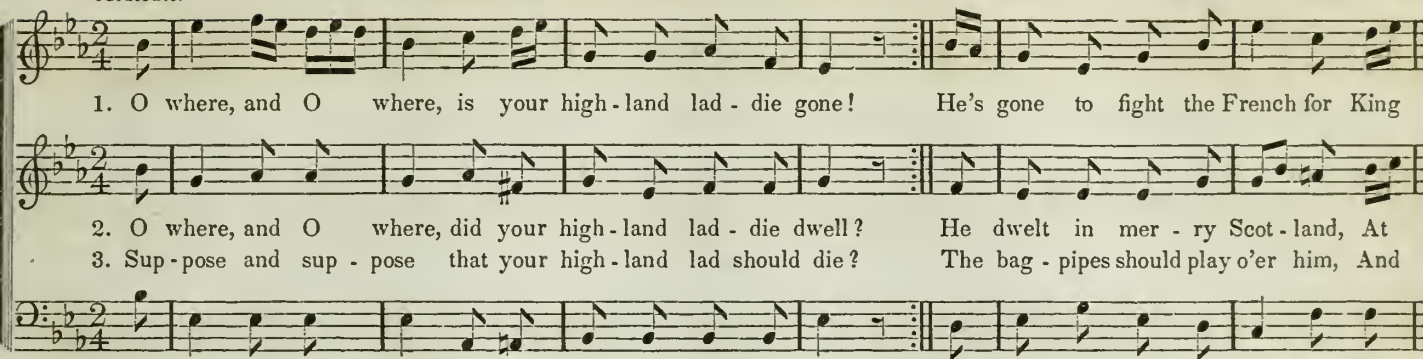
The second system of the musical score also consists of three staves, with the same clefs and key signature as the first system. The lyrics continue below the staves, with hyphens indicating syllables that span across measures.

THE BLUE BELLS OF SCOTLAND.

Scotch.

111

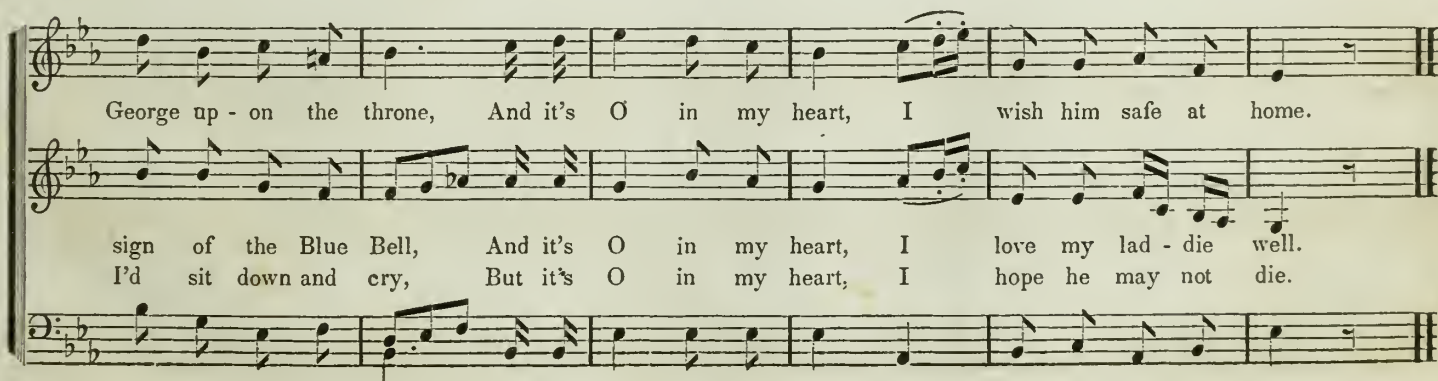
Moderato.



1. O where, and O where, is your high-land lad - die gone! He's gone to fight the French for King

2. O where, and O where, did your high-land lad - die dwell? He dwelt in mer - ry Scot - land, At

3. Sup - pose and sup - pose that your high-land lad should die? The bag - pipes should play o'er him, And



George up - on the throne, And it's O in my heart, I wish him safe at home.

sign of the Blue Bell, And it's O in my heart, I love my lad - die well.

I'd sit down and cry, But it's O in my heart, I hope he may not die.

Andante con Affettuoso.

1. O'er the far blue moun - tain, O'er the white sea foam, Come, thou long part - ed one, Back to thy

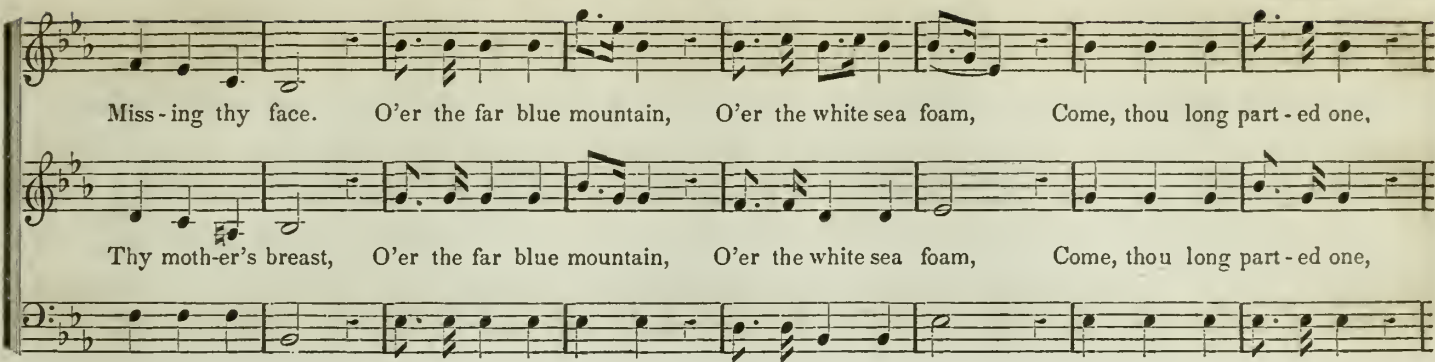
2. Mu - sic is sor-row-ful, Since thou art gone, Sis - ters art mourning thee, Come to thine.

home : When the bright fire shin - eth, Sad looks thy place, While the true heart pin - eth,

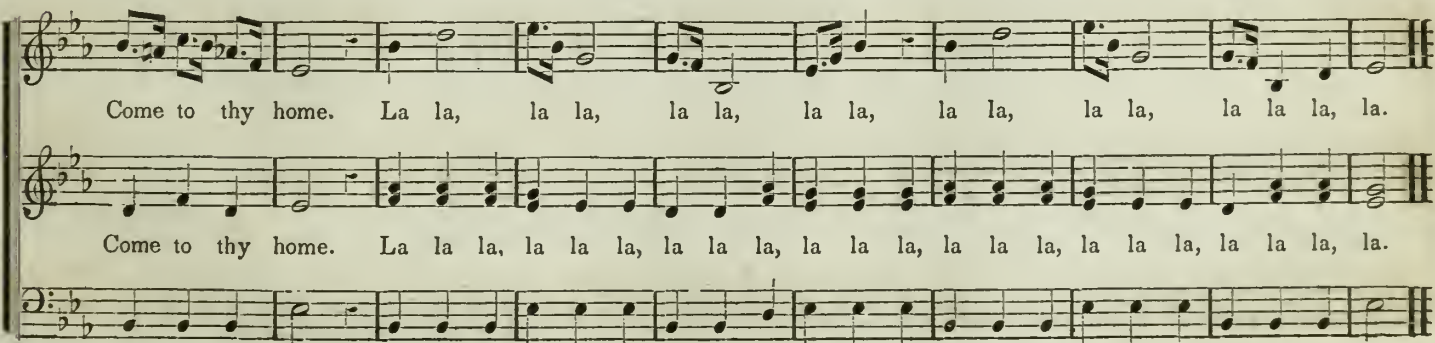
own, Hark! the lone voic-es call Back to thy rest, Come to thy fa-ther's hall,

O'ER THE FAR BLUE MOUNTAIN. (Concluded.)

113



Miss-ing thy face. O'er the far blue mountain, O'er the white sea foam, Come, thou long part-ed one,
Thy moth-er's breast, O'er the far blue mountain, O'er the white sea foam, Come, thou long part-ed one,



Come to thy home. La la, la la, la la, la la, la la, la la, la la la, la.
Come to thy home. La la la, la la la, la la la, la la la, la la la, la la la, la.

COME, WITH THY LUTE, TO THE FOUNTAIN.

German Air.

1. Come, with thy lute, to the foun - tain; Sing me a song of the moun - tain;

2. Come, where the zeph - yrs are stray - ing, Where 'mid the flow - er - buds play - ing,

Sing of the hap - py and free, There, while the ray is de - clin - ing.

Ram - bles the blithe sum - mer bee, Let the lone churl, in his sor - row,

COME, WITH THY LUTE, TO THE FOUNTAIN. (Concluded.)

115



While its last ro - ses are shin - - ing, Sweet shall our mel - o - dies be . . .
He, who des - pairs of the mor - - row, Far to his sol - i - tude flee . . .

While its last ro - ses are shin - - ing, Sweet shall our mel - o - dies
He, who des - pairs of the mor - - row, Far to his sol - i - tude



. . . Un - der the broad lin - den tree, Un - der the broad lin - den tree.
. . . Un - der the dark cy - press tree, Un - der the dark cy - press tree.

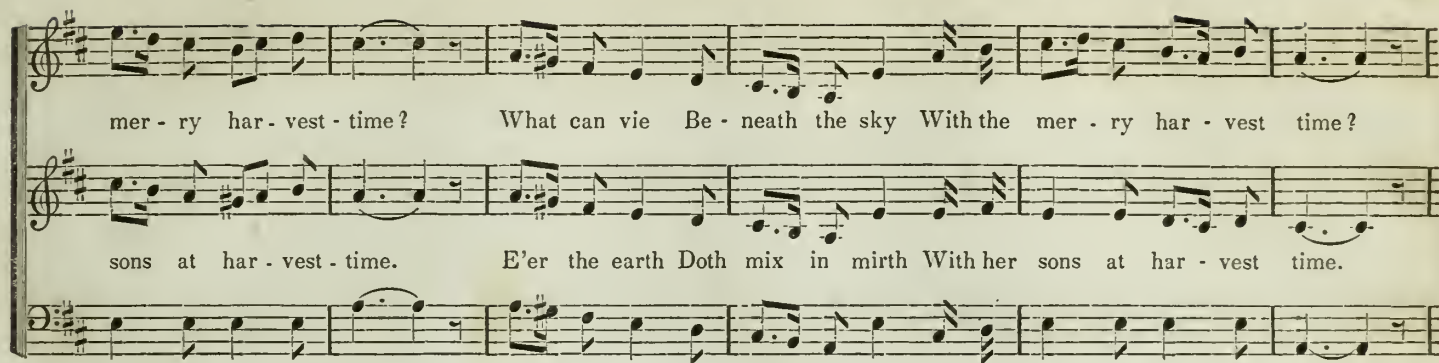
be, Un - der the lin - den tree, Un - der the lin - den tree.
flee, Un - der the cy - press tree, Un - der the cy - press tree.

Allegro.

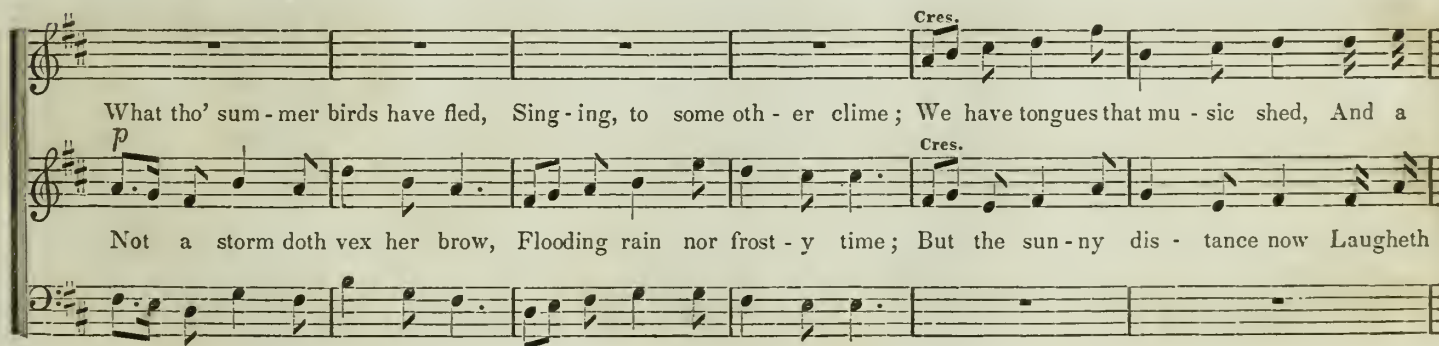
1. O, the mer - ry har - vest - time! The mer - ry, matchless har - vest-time! O, the mer - ry

har - vest-time! The mer - ry, match-less har - vest - time! What can vie Be - neath the sky With the

har - vest-time! The hap - py, hon - ored har - vest - time! Ere the earth Doth mix in mirth With her



mer - ry har - vest - time? What can vie Be - neath the sky With the mer - ry har - vest time?
sons at har - vest - time. E'er the earth Doth mix in mirth With her sons at har - vest time.



What tho' sum - mer birds have fled, Sing - ing, to some oth - er clime; We have tongues that mu - sic shed, And a
Not a storm doth vex her brow, Flooding rain nor frost - y time; But the sun - ny dis - tance now Laugheth

O, THE MERRY HARVEST TIME. (Continued.)

song for har - vest - time. Come, come, come, come, come! Come o'er the hills, the

out, 'Tis HAR - VEST - TIME. Come, come, come, come, come! Come o'er the hills, the

f

p

This system contains three staves of music. The first two staves are vocal parts with lyrics. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff also has a treble clef and the same key signature. The third staff is a piano accompaniment part, starting with a bass clef and the same key signature. It includes dynamic markings *f* (forte) and *p* (piano).

moon is glanc-ing, Now's the time for sing-ing and danc-ing; Come o'er the hills, the moon is glanc-ing;

moon is glanc-ing, Now's the time for sing-ing and danc-ing; Come o'er the hills, the moon is glanc-ing;

Cres.

Cres.

This system contains three staves of music. The first two staves are vocal parts with lyrics. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff also has a treble clef and the same key signature. The third staff is a piano accompaniment part, starting with a bass clef and the same key signature. It includes dynamic markings *Cres.* (Crescendo).

O. THE MERRY HARVEST TIME. (Concluded.)

119

Now's the time for sing-ing and danc-ing, Now's the time, *f* Now's the time; The mer-ry, mer-ry har-vest-time;

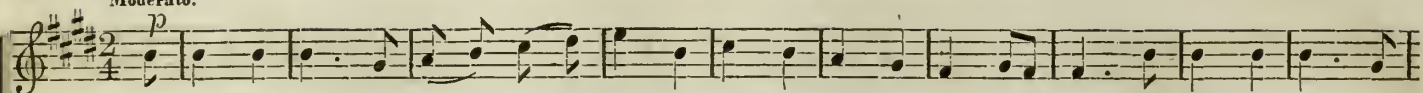
Now's the time for sing-ing and danc-ing, Now's the time, *f* Now's the time; The mer-ry, mer-ry har-vest-time;

The musical score for the first system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody with eighth and sixteenth notes, starting with a forte (*f*) dynamic. The middle staff is also in treble clef and contains a similar melody. The bottom staff is in bass clef and provides a harmonic accompaniment with eighth and sixteenth notes. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff.

Now's the time, Now's the time; The mer-ry, mer-ry har- - - - - vest-time.

Now's the time, Now's the time; The mer-ry, mer-ry har- - - - - - - - - vest-time.

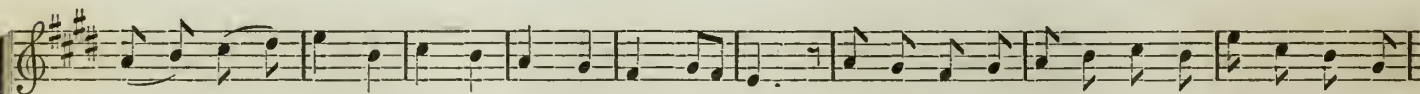
The musical score for the second system also consists of three staves. The top staff continues the melody from the first system, ending with a double bar line. The middle staff continues the melody, also ending with a double bar line. The bottom staff continues the accompaniment, ending with a double bar line. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff.

Moderato.

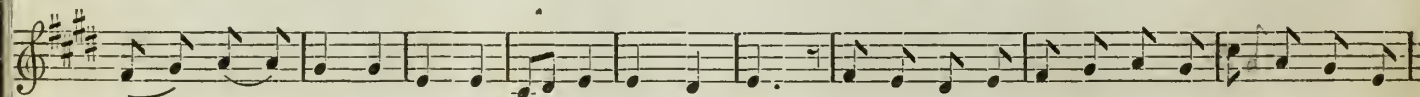
1. The ves - per bells are soft - ly, soft - ly ring - ing O'er the sil - vered, still - y lake, The night - in - gale was



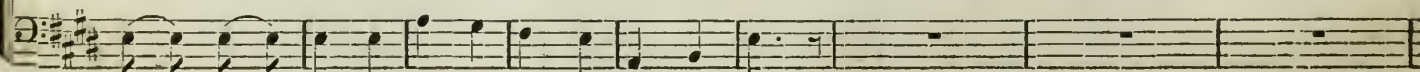
2. And bright - est moon - beams tipt the mountain, While the glow - worm crept a - long, With lit - tle light near



sweet - ly, sweetly sing - ing, Thro' the woods and tan - gled brake: O, 'twas sweet to hear her singing, While the ves - per



yon cool foun - tain, As she ca - rolled forth her song, O, 'twas sweet to hear her singing, While the ves - per



O. 'T WAS SWEET TO HEAR HER SINGING. (Concluded.)

121

f Chorus.

bells were ringing, O, 'twas sweet to hear her singing, While the vesper bells were ringing, O, 'twas sweet to hear her,

O, 'twas sweet to hear her singing That love - ly, love - ly song, To hear her sing-ing that sweet, sweet song.

Animated.

1. If a bo - dy meet a bo - dy, Com - in' thro' the rye, If, if a bo - dy

2. If a bo - dy greet a bo - dy, Com - in' frae the town, If, if a bo - dy

3. Among the train there is a swain I dear - ly lo'e my - sel', But, but what's his name, or

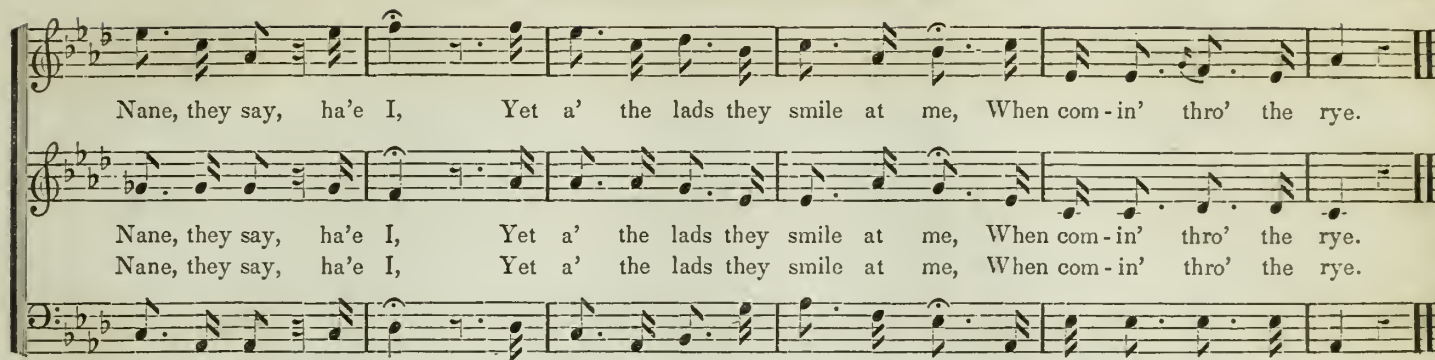
kiss a bo - dy, Need a bo - dy cry. Ev - - ev - ery las - sie has her lad - die,

meet a bo - dy, Need a bo - dy frown? Ev - - ev - ery las - sie has her lad - die,

where's his hame, I din - na choose to tell. Ev - - ev - ery las - sie has her lad - die,

COMIN' THRO' THE RYE. (Concluded.)

123



Nane, they say, ha'e I, Yet a' the lads they smile at me, When com-in' thro' the rye.

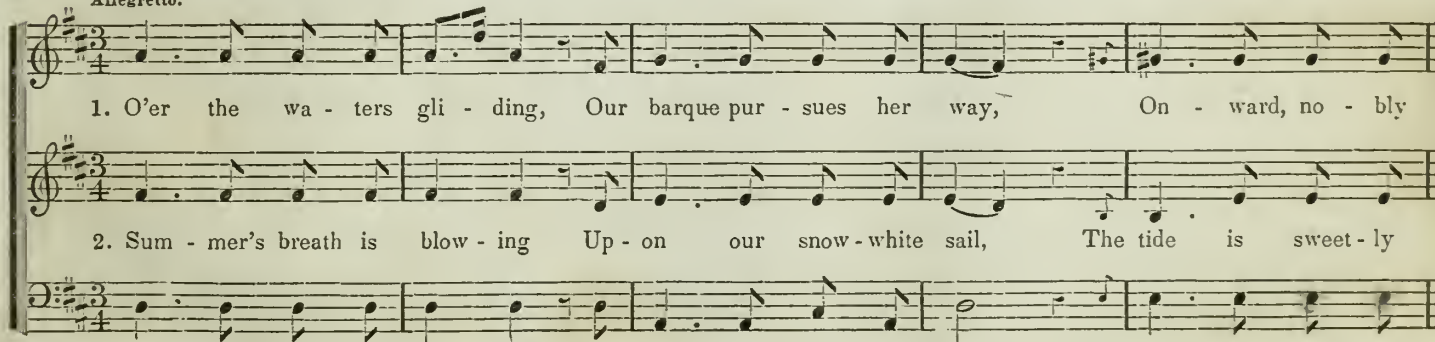
Nane, they say, ha'e I, Yet a' the lads they smile at me, When com-in' thro' the rye.

Nane, they say, ha'e I, Yet a' the lads they smile at me, When com-in' thro' the rye.

X O'ER THE WATERS GLIDING.

MOZART.

Allegretto.



1. O'er the wa - ters gli - ding, Our barque pur - sues her way, On - ward, no - bly

2. Sum - mer's breath is blow - ing Up - on our snow - white sail, The tide is sweet - ly

O'ER THE WATERS GLIDING. (Concluded.)

ri - ding Be - neath the twi - light ray; The stars will soon shine o'er us, And
flow - ing To - wards our na - tive vale, When day is fast a - wak - ing, A -

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

cast their gen - tle light Up - on the waves be - fore us, To guide us thro' the night.
- - long the smil - ing main, We'll see the sun - light break - ing A - bove our homes a - gain.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The lyrics are written below the staves. The system concludes with a double bar line. Above the final notes of the top and bottom staves, the text "Ad lib." is written.

Words by J. E. CARPENTER.

THE TWO FOREST NYMPHS.

Music by STEPHEN GLOVER. 125

Allegro.

The first system of the musical score is written in 2/4 time with a key signature of one sharp (F#). It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a series of eighth and sixteenth notes, creating a lively, dance-like feel. The piano accompaniment consists of chords and single notes in the right and left hands. The lyrics are: "We are two for - est nymphs who dwell In the depth of the wood-land shade, There is not a mor - tal".

We are two for - est nymphs who dwell In the depth of the wood-land shade, There is not a mor - tal

The second system continues the musical score. The vocal melody has a crescendo leading into the final phrase. The piano accompaniment also features a crescendo. The lyrics are: "who can tell How bright is the bower we've made! Two for - est nymphs we dwell In the".

who can tell How bright is the bower we've made! Two for - est nymphs we dwell In the

THE TWO FOREST NYMPHS. (Continued.)

depth of the wood-land shade, No mor-tal ere can tell How bright is the bower we've made!

Two for-est nymphs we dwell, Two for-est nymphs we dwell, we

Two for-est nymphs we dwell, Two for-est nymphs we dwell, Two for-est nymphs we

Cres.

THE TWO FOREST NYMPHS. (Continued.)

127

dwel, We dwell in the wood - land shade.

f Ped. *ff* *

Allegretto. 1st VOICE. Dolce.

We lie all day, Where the streamlets play, Un - der the wa - ving boughs; In a sweet day dream, By the

p

THE TWO FOREST NYMPHS. (Continued.)

whisp'ring stream, And there we breathe our vows! But whom we love, Not the birds a - bove, Nor the

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment uses a grand staff with treble and bass clefs, also in one flat. The lyrics are written below the vocal staff.

stream be - low can tell, For the for - est maid, She is sore a - fraid Of the wiles that with mor-tals

The second system continues the musical score. It maintains the same key signature and time signature. The vocal melody and piano accompaniment continue with the same instrumental texture. The lyrics are written below the vocal staff.

THE TWO FOREST NYMPHS. (Continued.)

129

Ritard.

Cadenza ad lib.

dwell, For the for - est maid, She is sore a - fraid Of the wiles that with mor - tals dwell.

Ritard.

p

We are two for - est sprites who float Un - seen in the sum - mer air; We hov - er a - round our

pp

THE TWO FOREST NYMPHS. (Continued.)

lov - er's boat, But he lit - tle deems we're there! Two for - est sprites, we float, Un -

Decres. Cres. Decres.

- seen in the sum - mer air, A - round our lov - er's boat, But he lit - tle deems we're there!

Decres. Cres. Decres.

THE TWO FOREST NYMPHS. (Continued.)

131

Two for - est sprites, we float,

Two for - est sprites, we float,

we

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains the lyrics "Two for - est sprites, we float," "Two for - est sprites, we float," and "Two for - est sprites, we float," with a final "we" at the end. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A "Cres." (Crescendo) marking is placed above the bottom staff towards the end of the system.

float,

We float in the sum - mer air.

The second system of the musical score continues the piece. It begins with the vocal line on the top staff, which has the lyrics "float," and "We float in the sum - mer air." The piano accompaniment continues on the middle and bottom staves. The middle staff is in treble clef, and the bottom staff is in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A "Ped. f" (Pedal forte) marking is placed above the bottom staff, and a "ff" (fortissimo) marking is placed above the middle staff. An asterisk (*) is placed at the end of the system.

2d Voice. Allegretto.

But, O, would he come To our for-est home, We'd lure him there to stay, He nev-er should know The

way to go From our ma-zy path a-way, But love and song, Thro' the whole day long, Should

THE TWO FOREST NYMPHS. (Continued.)

133

still be his and ours, And a fade-less youth Re-ward the truth Of a love in the fai-ry

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs) with the same key signature. The lyrics are written below the vocal staff.

bowers, And a fade-less youth Re-ward the truth Of a love in the fai-ry bowers.

Cres. Dim. Ritard. Ritard.

This system contains the second two staves of music. The vocal line continues on a single staff with a treble clef. The piano accompaniment continues on a grand staff. The lyrics are written below the vocal staff. Performance markings 'Cres.', 'Dim.', 'Ritard.', and 'Ritard.' are placed above the vocal staff at the beginning, middle, and end of the system respectively.

THE TWO FOREST NYMPHS. (Continued)

p

We are two for - est nymphs who dwell In the depth of the wood-land shade, But there is not a mor - tal

pp

yet can tell How bright is the bower we've made! Two for - est nymphs we dwell In the

Cres.

Cres.

THE TWO FOREST NYMPHS. (Continued.)

135

Decres. Cres. Decres.

depth of the wood-land shade, No mor-tal yet can tell How bright is the bower we've made! How

Decres. Cres. Decres. *p*

bright, How bright, How bright is the bower we've made! How bright, How bright, How

How bright, How bright, How bright is the bower we've made! How bright, How bright, How

THE TWO FOREST NYMPHS. (Continued.)

Cres. *f* *Cres.*

bright is the bower we've made! Two for-est nymphs, we dwell, we dwell in the wood - land shade, Two for - est

f

nymphs, we dwell, we dwell in the wood - land shade, we dwell in the wood-land shade, we dwell

THE TWO FOREST NYMPHS. (Concluded.)

137

Dim. Ritard. *f* A Tempo.

... in the wood-land shade, in the wood-land shade, in the wood-land shade, We dwell in the

wood - - land shade.

Ped. *ff* *

Allegretto.

First system of the musical score. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegretto.' The lyrics are: 'Come, fai - ries, trip it on the grass, With a ho, ho, ho, ho, ho! And mock dull mor - tals,'. The melody is written in the treble staff, with the vocal line in the middle staff and the bass line in the bottom staff.

Come, fai - ries, trip it on the grass, With a ho, ho, ho, ho, ho! And mock dull mor - tals,

Come, fai - ries, trip it on the grass, With a ho, ho, ho, ho, ho! And mock dull mor - tals,

Second system of the musical score. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegretto.' The lyrics are: 'as they pass, With a ho, ho, ho, ho, ho! Come, ho! While the stars are shi - ning bright, Let us'. The melody is written in the treble staff, with the vocal line in the middle staff and the bass line in the bottom staff. There are repeat signs and first/second endings marked above the treble staff.

as they pass, With a ho, ho, ho, ho, ho! Come, ho! While the stars are shi - ning bright, Let us

as they pass, With a ho, ho, ho, ho, ho! Come, ho! While the stars are shi - ning

COME, FAIRIES, TRIP IT ON THE GRASS. (Continued.)

139

Second time Ritard.

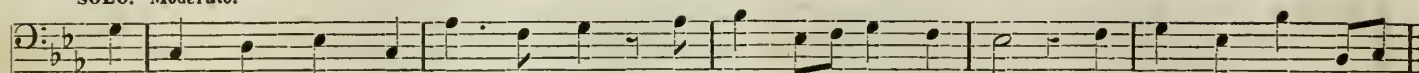
dance by their sparkling light, With a ho, ho, ho, With a ho, ho, ho, With a ho, ho, ho, ho, ho.
bright, Let us dance by this sparkling light, With a ho, ho, ho, ho, ho.

Largo.

Slow-ly ri - sing, slow-ly ri - sing, slow-ly ri - sing see the moon, By her light we'll rev - el soon.
Slow-ly ri - sing see the moon, By her light we'll rev - el soon.

* Repeat first and second sections, then go to the following Solo.

SOLO. Moderato.

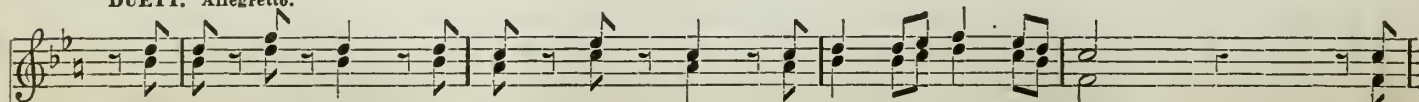


Be - hold, yon swain Steals o'er the plain, To meet a la - dy gay; Be your em - ploy To



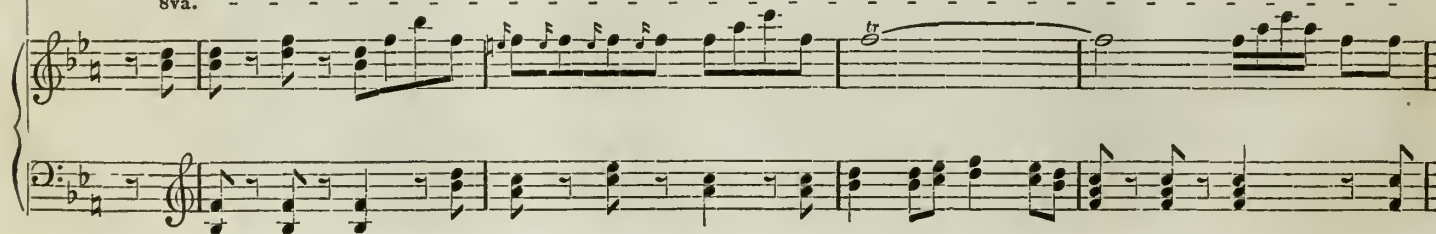
mar their joy, And lead the youth a - stray, And lead . . the youth a - stray.

DUETT. Allegretto.



But hark! hark! hark! The war - bling lark At - tunes her ma - tin hymn; A-

8va. - - - - -



COME, FAIRIES, TRIP IT ON THE GRASS. (Continued.)

141

Slow and soft. *Rall.*

- way, a - way, 'Twill soon be day. The stars are grow-ing dim, The stars are grow-ing

The stars are grow-ing dim, The stars are grow-ing

Allegretto.

dim; Then a - way, a - way, 'Twill soon be day, No more our freaks pur - sue; We'll meet at night By

dim; Then a - way, a - way, 'Twill soon be day, No more our freaks pur - sue; We'll meet at night By

Cyn - thia's light, And then our sports re - new. A - way, a - way, a - way, No

Cyn - thia's light, And then our sports re - new. A - way, a - way, a -

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It contains the melody for the first line of the song. The middle staff is also in treble clef with the same key signature and time signature, containing the melody for the second line. The bottom staff is in bass clef with the same key signature and time signature, providing a bass line. The lyrics are written below the staves, with the first line of lyrics under the top staff and the second line under the middle staff.

more our freaks pur - sue, We'll meet at night By Cyn - thia's light, And then our sports re -

way, No more our freaks pur - sue, By Cyn - thia's light, And then our sports re -

The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It contains the melody for the third line of the song. The middle staff is also in treble clef with the same key signature and time signature, containing the melody for the fourth line. The bottom staff is in bass clef with the same key signature and time signature, providing a bass line. The lyrics are written below the staves, with the third line of lyrics under the top staff and the fourth line under the middle staff.

COME, FAIRIES, TRIP IT ON THE GRASS. (Continued.)

143

- - new, With a ho, ho, ho, . . . ho, ho, . . ho, ho, ho! We'll meet at night By

- - new, With a ho, ho, ho, ho, ho, ho, ho, ho! We'll meet at night By

With a ho, ho, ho, . . ho, ho, ho!

The first system consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody with eighth and sixteenth notes, and a final half note. The middle staff is also a treble clef with the same key signature, containing a similar melody. The bottom staff is a bass clef with the same key signature, containing a bass line. The lyrics are written below the staves, with some words aligned under specific notes.

Cyn - thia's light, And then our sports re - new, With a ho, ho, ho, . . . ho, ho,

Cyn - thia's light, And then our sports re - new, With a ho, ho ho, ho, ho,

With a ho, ho, ho, . .

The second system also consists of three staves, continuing the melody and bass line from the first system. The lyrics continue below the staves, with some words aligned under specific notes.

COME, FAIRIES, TRIP IT ON THE GRASS. (Concluded.)

First system of the musical score. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of B-flat major (two flats). The melody is written on the top staff. The lyrics are: "ho, ho, ho! We'll meet at night By Cyn - thia's light, And then our sports re -".

ho, ho, ho! We'll meet at night By Cyn - thia's light, And then our sports re -

ho, ho, ho!

Second system of the musical score. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of B-flat major (two flats). The melody is written on the top staff. The lyrics are: "new, With a ho, ho, ho, ho, ho! . . .".

new, With a ho, ho, ho, ho, ho! . . .

new, With a ho, ho, ho, ho, ho, ho, ho, ho, ho! . . .

Rit.

Allegro Moderato

HAPPY DAYS.

STEPHEN GLOVER. 145

The first system of the musical score for 'Happy Days' features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro Moderato'. The lyrics are: 'Hap - py days! in child-hood's years, Thy joys, thy griefs were mine; Ear - ly youth a dream ap-pears, Since'.

Hap - py days! in child-hood's years, Thy joys, thy griefs were mine; Ear - ly youth a dream ap-pears, Since

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics are: 'my first thoughts were thine! Night's vis-ions still un - to me bring My home and fav'rite bowers, I hear the birds that'. The tempo remains 'Allegro Moderato'. There are markings 'Dol.' and 'Cres.' above the final measures of the system.

my first thoughts were thine! Night's vis-ions still un - to me bring My home and fav'rite bowers, I hear the birds that

HAPPY DAYS. (Continued.)

Cres - - - - *cen* - - - - *do*. I hear the birds that used to sing, I hear the birds that
 used to sing In those gay, hap - py hours! I hear the birds that used to sing, I hear the
De - - - - *cres* - - - - *cen* - - - - *do*.

Cres - - - - *cen* - - - - *do*. *De* - - - - *cres* - - - - *cen* - - - - *do*.

used to sing, I hear the birds, &c. Hap - py,
 birds that used to sing, the birds that used to sing In those gay, hap - py hours! Hap - py days! hap - py

HAPPY DAYS. (Concluded.)

147

hap-py, *hap-py,* *hap-py,* *Cres.*

days! Hap - py, hap-py, hap-py days! Hap - py days! hap - py days! Hap - py, hap-py, hap-py days!

The musical score for 'Happy Days' consists of a vocal melody and a piano accompaniment. The vocal line is written in a single staff with a treble clef, featuring a series of eighth and sixteenth notes. The piano accompaniment is written in two staves (treble and bass clefs) with a 2/4 time signature, featuring a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The piece concludes with a double bar line.

WHERE THE WARBLING WATERS FLOW.

BRINLEY RICHARDS.

Grazioso,

Where the war - bling wa - ters flow, And the ze - phyrs gen - tly blow; Where the war - bling wa - ters

p

The musical score for 'Where the Warbling Waters Flow' is in 3/4 time and features a key signature of one flat (B-flat). It includes a vocal melody and a piano accompaniment. The vocal line is written in a single staff with a treble clef, featuring a series of eighth and sixteenth notes. The piano accompaniment is written in two staves (treble and bass clefs), featuring a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The piece concludes with a double bar line.

WHERE THE WARBLING WATERS FLOW. (Continued.)

flow, And the ze - phyrs gen - tly blow, The fai - ries dwell, the fai - ries dwell, In grassy knell, In grass - y

dell, Where the fo - rest flow - ers grow, And the ze - phyrs gen - tly blow; Where the fo - rest flow - ers

WHERE THE WARBLING WATERS FLOW. (Continue...)

149

FIRST VOICE. Vivace.

grow, And the ze - phyrs gen - tly blow; And a joy - ous home is theirs, For it knows not mor - tal

Rall.

The first voice part is written on a single staff in treble clef. The lyrics are: "grow, And the ze - phyrs gen - tly blow; And a joy - ous home is theirs, For it knows not mor - tal". The tempo is marked "Vivace". The piano accompaniment consists of two staves, treble and bass, with a "Rall." (Ritardando) marking under the first staff.

SECOND VOICE. Piu Lento.

Tempo Primo.

cares; And the on - ly tear Is the dew-drop clear That the bend - ing li - ly bears; And the on - ly tear Is the

ff *p*

The second voice part is written on a single staff in treble clef. The lyrics are: "cares; And the on - ly tear Is the dew-drop clear That the bend - ing li - ly bears; And the on - ly tear Is the". The tempo is marked "Piu Lento". The piano accompaniment consists of two staves, treble and bass, with a "Tempo Primo." marking above the first staff and dynamic markings "*ff*" and "*p*" below the first staff.

WHERE THE WARBLING WATERS FLOW. (Concluded.)

Rall. Dim. A tempo.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It contains the lyrics: "dew-drop clear That the bend - - ing li - ly bears; And the on - ly tear Is the dew-drop clear That the". The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves feature chords and single notes. The piano part includes dynamic markings: *ff* (fortissimo) and *Dim.* (diminuendo), and a *p* (piano) marking. There are also accents and slurs in the piano part.

dew-drop clear That the bend - - ing li - ly bears; And the on - ly tear Is the dew-drop clear That the

ff *Dim.* *p*

The second system of the musical score continues the piece. The top staff (vocal) has the lyrics: "bend - ing li - ly bears, That the bend - ing li - ly bears, That the bend - ing li - ly bears." The middle and bottom staves are the piano accompaniment. The piano part includes dynamic markings: *f* (forte), *Cres.* (crescendo), *String.* (string), and *Rall.* (rallentando). There are also accents and slurs in the piano part.

bend - ing li - ly bears, That the bend - ing li - ly bears, That the bend - ing li - ly bears.

f *Cres.* *String.* *Rall.*

OLD WINTER IS COMING. (TRIO AND CHORUS.)

151

TRIO. Allegretto.

G. F. R.

Old win - ter is coming, old win - ter so drear, His heralds, un - wel - come, proclaim he is near, There's a

Old win - - - ter is com - - - ing, His her - - - alds pro - claim he is near, There's a

INST.

The first system of the musical score is in 3/4 time. It features three staves. The top two staves are for vocal parts (Trio and Chorus), and the bottom staff is for instrumental accompaniment. The lyrics are: "Old win - ter is coming, old win - ter so drear, His heralds, un - wel - come, proclaim he is near, There's a". The instrumental part begins with a treble clef and a key signature of one flat (Bb).

wail on the blast, there are voi - ces that say, The spirit of summer is passing a - way. Sweet

wail . . . wail . . . The spirit of summer is passing a - way. Sweet

The second system of the musical score continues the melody. The lyrics are: "wail on the blast, there are voi - ces that say, The spirit of summer is passing a - way. Sweet". The instrumental part continues with the same treble clef and key signature.

First system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef. The lyrics are written below the staves.

eve-ning, the balm of thy breezes is o'er, And bleak is the blast on mountain and moor, And

eve - ning is o'er . . . And bleak . . . the blast . . . And

Second system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef. The lyrics are written below the staves.

bleak is the blast on mountain and moor; There's shadow and gloom in the depths of the dell, And the

bleak the blast on mountain and moor; There's shadow and gloom in the depths of the dell, And the

OLD WINTER IS COMING. (Continued.)

153

trees of the for-est are moaning farewell, are moaning farewell, are moaning farewell.

trees of the for-est are moaning farewell, fare - well, . . . fare - well.

CHORUS. *Maestoso.*

Old win - ter is com - ing once more to re - joice In his ro - bings of snow and his

Old win - ter is com - ing once more to re - joice In his ro - bings of snow and his

OLD WINTER IS COMING. (Continued.)

trappings of ice, The dreariest of des - pots who bends to his sway, Sweet sis - ter of

trappings of ice, The dreariest of des - pots who bends to his sway, Sweet sis - ter of

This system contains three staves of music. The first two staves are in treble clef, and the third is in bass clef. The melody is written in a key with one sharp (F#) and a common time signature. The lyrics are printed below each staff, with hyphens indicating syllables that span across multiple notes.

sum - mer, the beau - ti - ful day; The dreariest of des - pots who bends to his sway, Sweet

sum - mer, the beau - ti - ful day; The dreariest of des - pots who bends to his sway, Sweet

This system also contains three staves of music, continuing the melody from the first system. It includes repeat signs (double bar lines with dots) at the beginning of the second line of music on each staff. The lyrics continue below the staves.

OLD WINTER IS COMING. (Concluded.)

155

Musical score for 'OLD WINTER IS COMING. (Concluded.)'. The score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'sis - ter of summer, the beau - ti - ful day, The beau - ti - ful day, the beau - ti - ful day.'

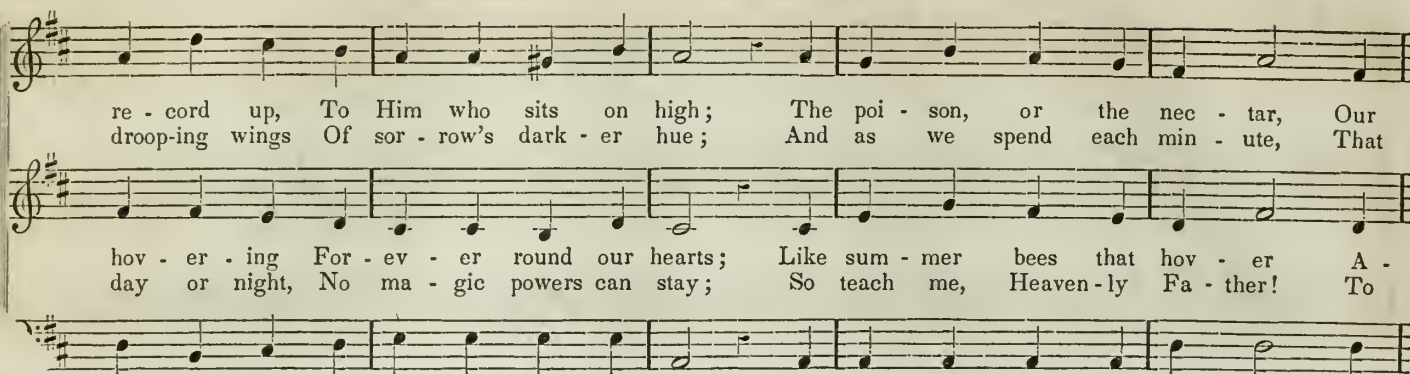
THE HOURS ARE VIEWLESS ANGELS.

Moderato.

G. F. R.

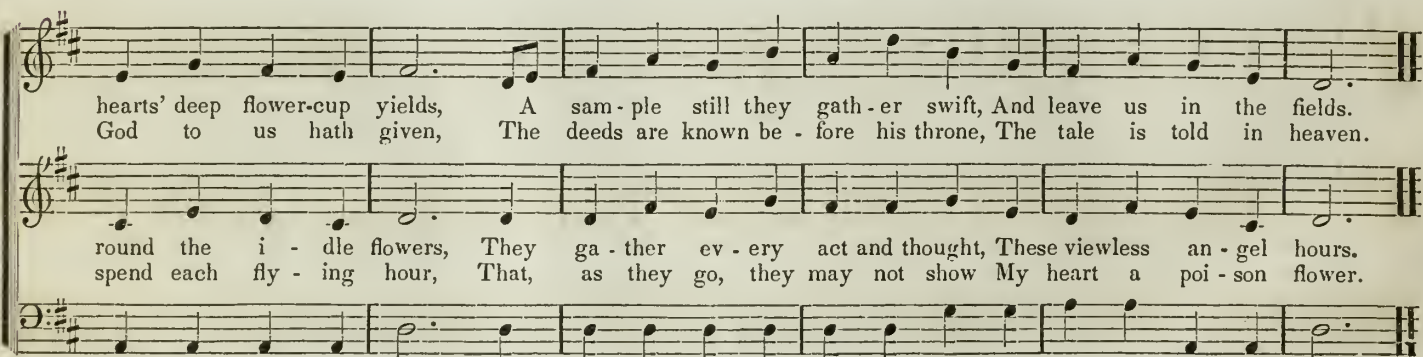
Musical score for 'THE HOURS ARE VIEWLESS ANGELS.' The score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: '1. The hours are view - less an - gels, That still go gli - ding by, And bear each mo - ment's
2. And some fly on by pin - ions Of gor - geous gold and blue; And some fly in with
3. And we who walk a - mong them, As one by one de - parts, Think not that they are
4. And still they steal the re - cord, And bear it far a - way; Their mis - sion flight, by'

THE HOURS ARE VIEWLESS ANGELS. (Concluded.)



re - cord up, To Him who sits on high; The poi - son, or the nec - tar, Our
 droop-ing wings Of sor - row's dark - er hue; And as we spend each min - ute, That

hov - er - ing For - ev - er round our hearts; Like sum - mer bees that hov - er A -
 day or night, No ma - gic powers can stay; So teach me, Heaven - ly Fa - ther! To



hearts' deep flower-cup yields, A sam - ple still they gath - er swift, And leave us in the fields.
 God to us hath given, The deeds are known be - fore his throne, The tale is told in heaven.

round the i - dle flowers, They ga - ther ev - ery act and thought, These viewless an - gel hours.
 spend each fly - ing hour, That, as they go, they may not show My heart a poi - son flower.

Andante.

WHAT ARE THE WILD WAVES SAYING?

Music by STEPHEN GLOVER. 157

1. What are the wild waves say - ing, Sis - ter, the whole day long, That
2. Yes! but the waves seem ev - er Sing - ing the same sad thing, And

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Andante'. The lyrics are written below the vocal staff, with two verses provided. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a simpler bass line in the left hand.

ev - er, a - mid our play - ing, I hear but their low lone song?
vain is my weak en - deav - or To guess what the sur - ges sing.

The second system continues the musical score. It maintains the same key signature and time signature. The vocal melody and piano accompaniment continue with the same musical motifs. The lyrics are written below the vocal staff, continuing the narrative of the song. The piano accompaniment remains consistent with the first system.

WHAT ARE THE WILD WAVES SAYING? (Continued.)

Agitato. Cres. *Dolce.*

Not by the sea - side on - ly, There it sounds wild and free; But at
 What is that voice re - peat - ing, Ev - er by night and day?

Cres. *Cres.* *Dim.*

Detailed description: This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with the instruction 'Agitato. Cres.' and ends with 'Dolce.'. The piano accompaniment consists of two staves in bass clef. The left hand plays a steady eighth-note pattern, while the right hand plays a more complex melody with some triplets. The piano part includes markings for 'Cres.' and 'Dim.'.

night, when 'tis dark and lone - - ly, In dreams it is still with me, But at
 Is it a friend - ly greet - - ing, Or a warn - ing that calls a - way?

p *Dim.*

Detailed description: This system contains the second two staves of music. The vocal line continues the melody from the first system. The piano accompaniment continues with the same patterns, marked with a piano 'p' dynamic and a 'Dim.' instruction. The system concludes with a final measure in the vocal line.

WHAT ARE WILD WAVES SAYING? (Continued.)

159

night, when 'tis dark and lone - ly, In dreams it is still with me.
Is it a friend - ly greet - ing, Or a warn - ing that calls a - way?

Dim.

Piu animato.

Brother, I hear no sing - ing, 'Tis but the roll - ing wave, . . .
Brother, the in - land moun - tain, Hath it not voice and sound? . . .

p

WHAT ARE THE WILD WAVES SAYING? (Continued.)

Ev - er its lone course wing - ing O - ver some o - cean cave. . .
Speaks not the drip - ping foun - tain, As it be - dews the ground?

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of eighth and quarter notes, while the piano accompaniment uses chords and moving lines in both hands.

Agitato.

'Tis but the noise of wa - - ter Dash - ing a - gainst the shore, And the
E'en by the house - hold in - - gle, Curtained, and closed, and warm,

Cres. *cen* *do.* *f* *Dim.*

The second system continues the piece with a tempo marking of *Agitato*. The vocal melody is more rhythmic, featuring eighth and sixteenth notes. The piano accompaniment includes dynamic markings: *Cres.* (Crescendo), *cen* (crescendo), *do.* (crescendo), *f* (forte), and *Dim.* (Diminuendo). The piano part features a series of chords and moving lines in both hands.

WHAT ARE THE WILD WAVES SAYING? (Continued.)

161

wind from some bleak - er quar - ter Min - gling with its roar, And the
 Do not our voi - ces min - gle With those of the dis - tant storm?

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part includes a forte (f) dynamic marking towards the end of the system.

wind from some bleak - er quar - ter Ming - ling, ming - ling with its roar. . .
 Do not our voi - ces min - gle With those of the dis - tant storm?

Ritard.
p Tremolo.

The second system continues the musical score. It includes a vocal melody and piano accompaniment. The piano part features a piano (p) dynamic marking and a tremolo effect, indicated by the notation and the instruction 'Tremolo.' below the staff. The system concludes with a 'Ritard.' (ritardando) instruction.

WHAT ARE THE WILD WAVES SAYING? (Continued.)

Lento. *Rall.* *A tempo.*

No! no, no, no! No, no, no! it is something great - er, That
 Yes! yes, yes! Yes, yes, but there's something great - er, &c.

Lento. *p* *Rall.* *A tempo.*

speaks to the heart a - lone, The voice of the great Cre - a - - - tor

Cres. *Dim.* *Cres.* *Dim.*

WHAT ARE THE WILD WAVES SAYING? (Concluded.)

163

First system of the musical score. The vocal line (treble clef) has lyrics: "Dwells in that mighty tone, The voice of the great Cre - a - - - tor". The piano accompaniment consists of two staves (treble and bass clefs). The key signature is B-flat major (two flats). The tempo is marked "Rall.". The piano part features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *Cres.* and *Dim.*.

Second system of the musical score. The vocal line (treble clef) has lyrics: "Dwells in that mighty tone.". The piano accompaniment consists of two staves (treble and bass clefs). The key signature is B-flat major (two flats). The tempo is marked "Rall.". The piano part features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *Rall.*, *sf*, *Cres.*, *f*, *8va.*, *loco.*, and *p*.

Staccato.

1. On lawn and yon meadow see merry groups play, Their shouts from the hills are resounding; The sunbeams are glancing in

joyous spring day, While echoes from peak are re - bounding, While echoes from peak are re - bounding, And if you

joyous spring day, While echoes from peak are re - bounding, While echoes from peak are re - bounding, And if you

ON LAWN AND YON MEADOW. (Concluded.)

165

ask what you there do see, 'Tis the life of hearts that are gay and are free,

ask what you there, what there you see, 'Tis the life of hearts that are gay and are free,

The first system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time. The key signature has one sharp (F#). The music features a melody with lyrics and a piano accompaniment. Dynamics include *sf* (sforzando), *Cres.* (crescendo), and *Dim.* (diminuendo).

'Tis the life of hearts that are gay and are free.

'Tis the life of hearts that are gay and are free.

The second system of the musical score continues the melody and piano accompaniment. It also features the same dynamics: *Cres.*, *Dim.*, and *sf*.

2.

Why over yon lea do they merrily bound,
And do gambol in innocent play?
Their hearts know no care, and joy reigns around,
As bright as the merry spring day.
And if you ask, &c.

3.

'Tis hearts reared like these, our country doth fill,
Who with pride her freedom proclaim;
And, while aught of life lives, we love liberty still,
And from youth to old age we're the same.
From clime to clime it will ever be,
Long life to America, land of the free.

DAYS OF CHILDHOOD.

1. Oh, there were tones in
 2. Oh, there were looks that
 3. Oh, there were friends in

child - hood, That I re - mem - ber well, And sounds of o - ther days gone by, That
 haunt me, That thrill'd my soul e'en then, And mem - 'ry still will not forget, But
 child - hood, The loved ones of my youth, And friends of la - ter days renew The

DAYS OF CHILDHOOD. (Concluded.)

167

still around me dwell! But sounds that were but mirth-ful then, Now mourn-ful seem to
 paints them fresh a - gain! I nev - er see a ten - der glance Of ear - nest love and
 mem - 'ry of their worth! Ah, this heart beats ten - der - ly, When some sim - ple word I

be, And words that were but light - ly heard, Speak ten - der - ness to me.
 truth, But mem - o - ry re - calls the looks That woke my heart in youth.
 hear, And old fa - mil - iar sounds I've loved Will of - ten force a tear!

colla voce.

TELL ME, WHERE DO FAIRIES DWELL?

STEPHEN GLOVER.

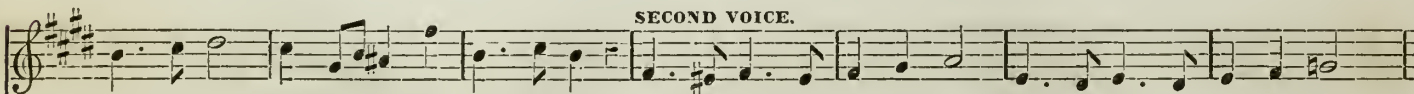
FIRST VOICE.



1. Tell me, where do fairies dwell? Where they work each mystic spell? Tell me where their home can be, Where they sport in
2. Tell me, gen-tle sis-ter dear, When the moon is shin-ing clear, May not mer-ry elves be seen, Where we know their



SECOND VOICE.



fan-ta-sie? Where they sport in fan-ta-sie? Far removed from human eyes, Yet their home is 'neath the skies,
steps have been? Where we know their steps have been? No, for we the spell should break, They the spot would soon forsake;



TELL ME, WHERE DO FAIRIES DWELL? (Continued.)

169

On the greenwood, in the dell, There the fai - ry creatures dwell! On the greenwood, in the dell,
Some-times heard, but nev-er seen, Gen - tle spi - rits haunt the green! Sometimes heard, but nev - er seen,

p Dolce.

There the fai - ry crea-tures dwell! There the fai - ry crea - tures dwell! Sing-ing so cheer-i - ly,
Gen - tle spi - rits haunt the green! There the fai - ry crea - tures dwell! Sing-ing, &c.

Ritard. *Lento.* *Rall.* *A Tempo.*

pp Sempre Staccato

TELL ME, WHERE DO FAIRIES DWELL? (Continued.)

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). It contains the lyrics: "fai - ry - like song, Danc-ing so mer-ri - ly all the night long; Sing-ing so cheer-i - ly, fai - ry-like song,". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady, rhythmic pattern of chords and single notes.

fai - ry - like song, Danc-ing so mer-ri - ly all the night long; Sing-ing so cheer-i - ly, fai - ry-like song,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "Dancing so mer - ri - ly all the night long, Dancing so merri-ly, Sing - ing so cheeri-ly, Danc-ing so merri - ly,". The piano accompaniment continues with the same rhythmic pattern, providing a harmonic foundation for the vocal melody.

Dancing so mer - ri - ly all the night long, Dancing so merri-ly, Sing - ing so cheeri-ly, Danc-ing so merri - ly,

TELL ME, WHERE DO FAIRIES DWELL? (Concluded.)

171

Sing-ing so cheeri-ly, Sing-ing, dancing, sing-ing, dancing, singing, dancing, sing-ing, danc-ing, sing-ing, danc-ing,

Cres.

This system contains the first two staves of music. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the top staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A 'Cres.' (crescendo) marking is placed above the piano staff towards the end of the system.

Sing-ing, danc-ing, all the night long.

f *sf* *ff*

This system contains the next two staves of music. The top staff continues the melody from the first system, ending with a double bar line. The bottom staff continues the piano accompaniment. The lyrics 'Sing-ing, danc-ing, all the night long.' are written below the top staff. The piano part includes dynamic markings: *f* (forte), *sf* (sforzando), and *ff* (fortissimo) in the bass staff. The system concludes with a double bar line.

Andante Grazioso.

X THE MURMURING SEA.

STEPHEN GLOVER

FIRST VOICE.

1. Murmur-ing sea! beau-ti-ful sea! How I love to list to thy mel-o-dy, When the winds are still in thy
 2. Murmur-ing sea! beau-ti-ful sea! I no more shall sail o'er thy wa-ters free; But I watch the ships till they

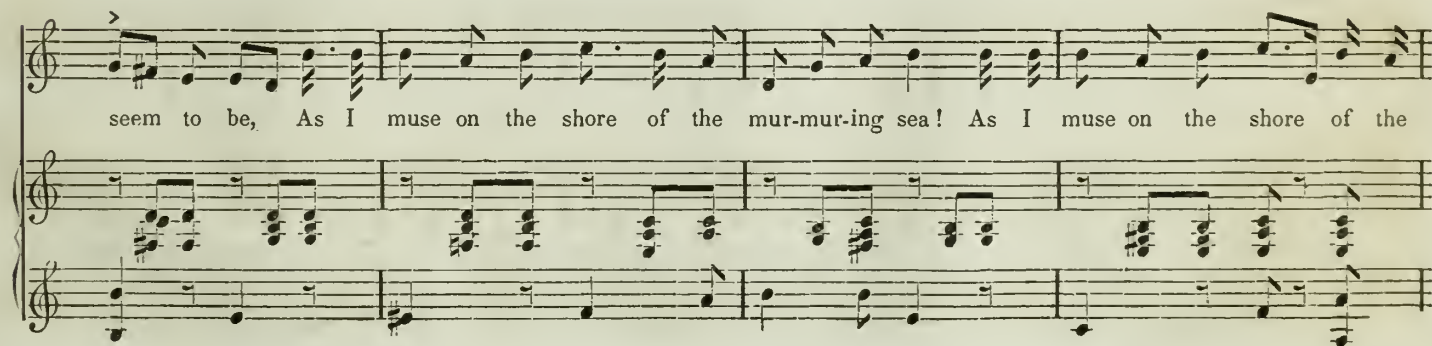
SECOND VOICE.

rock-y caves, And the sweet stars glance on thy pur-ple waves; And the sweet stars glance on thy pur-ple waves. 'Tis
 fade from sight, And my fan-cy fol-lows their trackless flight, And my fan-cy fol-lows their trackless flight,



then I dream of the dis-tant land, Where I left a lov-ing and joy-ous band; Oh! dearer than ev-er they
Bounding a-way to their des-tined mart, To the land so dear to my lone-Iy heart; Oh! dearer than ev-er, &c.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic marking. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal line has lyrics written below it, with some words hyphenated across bar lines.



seem to be, As I muse on the shore of the mur-mur-ing sea! As I muse on the shore of the

The second system of the musical score also consists of three staves. The top staff continues the vocal melody from the first system. The bottom two staves continue the piano accompaniment. The piano part features a variety of chords and arpeggiated figures. The vocal line continues with lyrics, including a repeat sign at the end of the phrase.

THE MURMURING SEA (Continued.)

Rall. *Tranquillo.*
A Tempo.

mur - mur-ing sea! Mur-mur-ing sea! beau - ti - ful sea! Oh! dearer than ev - er they

Rall. *Tranquillo.*
A Tempo.

seem to be, As we muse on the shore of the mur - muring sea, the mur-mur-ing, mur - muring

THE MURMURING SEA. (Concluded)

175

Beau - ii - ful sea! *Cres.* beau - ti - ful sea! *Decres.* mur - mur - ing, *p*

sea. Beau - ti - ful sea! beau - ti - ful sea! Oh! mur-mur-ing, mur-mur-ing, *pp*

Beau - ti - ful sea! *Cres.* mur - mur-ing sea! *Decres.* Beau - ti - ful, *Cres.* *f*

sea. Beau - ti - ful sea! mur-mur-ing sea! Beau - ti - ful, beau - ti - ful sea!

THE EVENING BREEZE.

STEPHEN GLOVER.

Gent-ly, gen-ty sighs the breeze, . Like a whisper thro' the trees, Like a voice of se - raph

The first system of the musical score for 'The Evening Breeze'. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Andante.' The lyrics are: 'Gent-ly, gen-ty sighs the breeze, . Like a whisper thro' the trees, Like a voice of se - raph'. The piano part includes dynamic markings 'sf' (sforzando) and 'p' (piano).

bright, . Singing to the world "good night." Gen-ty, gen - tly sighs . the breeze, Like a

The second system of the musical score. The vocal melody continues with the lyrics: 'bright, . Singing to the world "good night." Gen-ty, gen - tly sighs . the breeze, Like a'. The piano accompaniment continues with dynamic markings 'sf' and 'p'.

THE EVENING BREEZE. (Continued.)

177

Like a voice of se - raph bright, Singing to the world "good night," "good
Cres.
 whisper through the trees, Like a voice of se - raph bright, Singing to the world "good

night, Singing to the world "good night, good night, good night, good night." Ev - ry hill and ev - ery

FIRST VOICE.

glade, In the twi - light seems to fade, While the whis - p'ring bree - zes say O - ri-

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics: "glade, In the twi - light seems to fade, While the whis - p'ring bree - zes say O - ri-". The middle staff is a piano accompaniment in treble clef, featuring a series of chords and moving lines. The bottom staff is a piano accompaniment in bass clef, also featuring chords and moving lines. The music is in a 4/4 time signature.

SECOND VOICE.
- - sons for close of day. Hush! the birds are gone to rest; . . . O'er the earth night's sa - ble

This musical system continues the piece and includes a second voice part. It consists of three staves. The top staff is labeled "SECOND VOICE." and contains the lyrics: "- - sons for close of day. Hush! the birds are gone to rest; . . . O'er the earth night's sa - ble". The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, continuing the harmonic support. The key signature remains two sharps, and the time signature is 4/4.

THE EVENING BREEZE. (Continued.)

179

Rall.

vest Hides her beau - ties from our sight ; . . . We, sweet friend, we, sweet friend, must breathe good

A Tempo.

night. Good night, good night, good night, good night, good night, . . good

Dim. A Tempo.

THE EVENING BREEZE. (Continued.)

night, the even - ing breeze, . Seems to whis - per thro' the trees, Now the wood - land mur - murs

p *A Tempo.* *sf* *p*

This system contains the first two staves of music. The vocal melody is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and includes a tempo change marking *A Tempo.* followed by a crescendo to *sf* (sforzando) and then a return to *p*.

cease, . . All is sweet re - pose and peace ; Now, the wood - land mur - murs cease, . All is

p *pp* *sf* *p*

This system contains the second two staves of music. The vocal melody continues on the treble clef staff. The piano accompaniment continues on the grand staff, featuring dynamics of *p*, *pp* (pianissimo), *sf*, and *p*.

THE EVENING BREEZE. (Continued.)

181

We must whis-per now good night, We must whis- per now good night, good

sweet re - pose and peace, We must whisper now good night, We must whis- per now good

good night, *Dolce.* good night, good

night, We must whis-per now good night, must whis - per now good night, good night, good

sf *p*

THE EVENING BREEZE. (Concluded.)

good night, good night, *Dim.* *Ritard.*

night, good night, good night, good night, good night. . . .

Words by H. A. POND.
Gayly.

HOLIDAY SONG.

Music arranged from AUBER, by H. A. POND.

Come, sing with me, Come, sing with me, And as we sing the hours a - way, So full of glee, We'll

Come, sing with me, Come, sing with me, And as we sing the hours a - way, So full of glee, We'll

HOLIDAY SONG. (Continued.)

183

Fine. DUETT.

hap - py be, And chant our mer - ry roun - de - lay. Those who sing the mer - ri - est,

Those whose eyes are bright - - est, All . . join with voi - ces sweet, All . . sing in

HOLIDAY SONG. (Concluded.)

First time. Second time.

meas-ure meet. meas-ure meet. We'll gay-ly sing to meas-ure light, So cheer-i-ly, So

We'll gay-ly sing to meas-ure light, So cheer-i-ly, So

Da Capo al Fine.

cheer-i-ly, What can we feel but pleas-ure bright, So mer-ri-ly, So mer-ri-ly.

Da Capo al Fine.

cheer-i-ly, What can we feel but pleas-ure bright, So mer-ri-ly, So mer-ri-ly.

TELL ME, WHERE IS BEAUTY FOUND?

STEPHEN GLOVER 185

Andante Grazioso. FIRST VOICE.

1. Tell me, where is beau - ty found? Does it dwell on earth - ly ground,
 2. Tell me, if the heart should stray From this love - ly world a - way,

The first system of the musical score. It features a vocal line for the first voice and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple harmonic accompaniment in the left hand. The vocal line has two verses of lyrics.

SECOND VOICE.

Or, a - lone, beneath the skies, Is the home where beauty lies? Beau - ty dwells with
 Has not beau - ty high - er powers, Than with-in this world of ours? Yes, the beau - ty

The second system of the musical score. It features a vocal line for the second voice and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part continues with the same accompaniment as the first system. The vocal line has lyrics for the second voice.

TELL ME, WHERE IS BEAUTY FOUND? (Continued.)

us on earth, Where the love - ly flowers have birth, On the mountain,
of the mind Is not to the earth con - fined; That may shine in

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

in the dells, There's the home where beau - ty dwells. Yes, there's beau - ty on the earth,
realms a - bove, Where love is beau - ty! beau - ty, love. Yes, the beau - ty of the mind

Dim. Ritard. A Tempo.

Dim. Ritard. A Tempo. *p*

The second system continues the musical score. It includes performance markings: 'Dim. Ritard.' (Diminuendo and Ritardando) and 'A Tempo.' (Return to tempo). A piano dynamic marking '*p*' is placed below the piano accompaniment in the lower staff. The lyrics continue below the vocal staff.

TELL ME, WHERE IS BEAUTY FOUND? (Concluded.)

187

Where the spring re-news its youth; Where the love-ly flowers have birth, Truth is beauty,
 Wafts the soul to realms a-bove; On its star-ry throne en-shrined, Love is beauty,

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

beau - ty, truth, Truth is beauty, beau - ty, truth, Truth is beauty, beau - ty, truth.
 beau - ty, love. Love is beauty, beau - ty, love, Love is beauty, beau - ty, love.

The second system continues the musical score. It includes tempo markings 'Ritard.' and 'Lento.' above the vocal line. The piano accompaniment also features these markings. The lyrics are repeated with variations in the vocal line.

1. The breaking waves dash'd high On a stern and rock-bound coast, The woods against a storm-y sky Their
 2. Not as the conqueror comes, They, the true-hearted, came; Not with the roll of stir-ring drums, Or

3. A - mid the storm they sang, The stars heard, and the sea! The sounding isles of woodland rang With
 4. What sought they thus a - far? Bright jewels of the mine? The wealth of seas, the spoils of war—They

gi - ant branches tossed; The hea - vy night hung dark, The hills and waters o'er, When a band of ex - iles
 trump, that sings of fame; Nor as the fly - ing come, In silence and in fear, They shook the depths of

anthems of the free. The o - cean ea - gle soared O'er rolling wave's white foam, The rocking pines in
 sought a faith's pure shrine! Ay, call it ho - ly ground, The soil where first they trod, They left unstained what

THE BREAKING WAVES DASHED HIGH. (Concluded.)

189

moored their bark, On wild New England's shore, On wild New England's shore, On wild New England's shore.
de - sert gloom With hymns of lof - ty cheer, With hymns of lof - ty cheer, With hymns of lof - ty cheer.

for - est roared, To bid them welcome home, To bid them welcome home, To bid them welcome home.
there they found, Freedom to worship God, Freedom to wor - ship God, Freedom to wor - ship God.

Slowly.

FATHER, FORGIVE THE TEARS WITH WHICH WE MOURN.

L. MASON

Father, forgive the tears with which we mourn The loss of those on earth we loved so well: Forgive the grief with which our spirits turn, From

Father, forgive the tears with which we mourn The loss of those on earth we loved so well: Forgive the grief with which our spirits turn, From

FATHER FORGIVE THE TEARS WITH WHICH WE MOURN. (Concluded.)

scenes endeared, where they no longer dwell. 2. Fain would we rise, and with the eye of faith Gaze on the glo - ries of that blest a - bode, Where

scenes endeared, where they no longer dwell. 2. Fain would we rise, and with the eye of faith Gaze on the glo - ries of that blest a - bode, Where

Cres. *f* *Dim.*

now, be - yond the reach of sin and death, They reign forev - er Kings and Priests to God, Kings and Priests to God, Kings and Priests to God.

now, be - yond the reach of sin and death, They reign forev - er Kings and Priests to God, Kings and Priests to God, Kings and Priests to God.

Cres. *f* *Dim.*

THE STAR OF BETHLEHEM.

191

m *p* *Cres.*

1. { When marshalled on the nightly plain, The glittering host be-stud the sky, }
 One star a-lone, of all the train, Can fix the sin-ner's wandering eye. } 2. Hark! hark! to God the chorus breaks, From ev-ery

3. { Once on the ra-ging seas I rode, The storm was loud, the night was dark, }
 The ocean yawned, and rude-ly blowed The wind that tossed my foundering bark. } 4. Deep hor-ror then my vitals froze; Death-struck I
 It was my guide, my life, my all; It bade my dark fore-bodings cease; }
 5. { And through the storm and danger's thrall, It led me to the port of peace. } 6. Now, safely moored, my per-ils o'er, I'll sing, first

m *p* *Cres.*

mf *Cres.* *f*

host, from ev-ery gem; But one alone the Saviour speaks—It is the Star, It is the Star, It is the Star of Beth-le-hem!

ceased the tide to stem, When sud-den-ly a star a-rose,—It was the Star, It was the Star, It was the Star of Beth-le-hem!
 in night's di-a-dem, For-ev-er, and for-ev-ermore,—The Star, the Star, the Star, I'll sing the Star of Beth-le-hem!

mf *Cres.* *f*

1. Let every heart re-joice and sing, Let cho-ral anthems rise; Ye reverend men and children, bring To God your sa - cri - fice;

2. He bids the sun to rise and set; In heaven his power is known; And earth, subdued to him, shall yet Bow low be - fore his throne;

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains the melody for the first two verses. The middle staff is a treble clef with the same key signature and time signature, containing a harmonic accompaniment. The bottom staff is a bass clef with the same key signature and time signature, also containing a harmonic accompaniment. The music is written in a standard notation style with notes, rests, and bar lines.

For he is good, the Lord is good, And kind are all his ways: With songs and hon - ors sounding loud, The

For he is good, the Lord is good, And kind are all his ways: With songs and hon - ors sounding loud, The

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains the melody for the second system. The middle staff is a treble clef with the same key signature and time signature, containing a harmonic accompaniment. The bottom staff is a bass clef with the same key signature and time signature, also containing a harmonic accompaniment. The music is written in a standard notation style with notes, rests, and bar lines.

Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills, A glo - rious an - them raise: Let

Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills, A glo - rious an - them raise: Let

This musical system consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively. The key signature has three sharps (F#, C#, G#). The lyrics are written below the staves, with the first line of lyrics aligned under the top staff and the second line aligned under the middle staff.

each pro - long The grate - ful song, And the God of our fa - thers praise, And the God of our fa - thers praise.

each pro - long The grate - ful song, And the God of our fa - thers praise, And the God of our fa - thers praise.

This musical system also consists of three staves, continuing the melody and piano accompaniment from the first system. The lyrics continue on the same lines, with the first line of lyrics aligned under the top staff and the second line aligned under the middle staff. The system concludes with a double bar line.

Andante.

He shall come down like rain up-on the mown grass, He shall come down like rain upon the mown grass, As showers that

He shall come down like rain up-on the mown grass, He shall come down like rain upon the mown grass, As showers that

The first system of the musical score is written for three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The middle staff is in treble clef with a key signature of three sharps and a 4/4 time signature. The bottom staff is in bass clef with a key signature of three sharps and a 3/4 time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line corresponding to the middle staff.

wa - ter, that wa - ter the earth. In his days shall the righteous flou - rish, In his days shall the righteous flou - rish, And his

wa - ter, that wa - ter the earth. In his days shall the righteous flou - rish, In his days shall the righteous flou - rish, And his

The second system of the musical score continues the melody from the first system. It is written for three staves with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line corresponding to the middle staff.

HE, SHALL COME DOWN LIKE RAIN. (Concluded.)

195

name shall en-dure, shall en-dure for-ev-er, And his name shall en-dure, shall en-dure for-ev-er, for-ev-er.

name shall en-dure, shall en-dure for-ev-er, And his name shall en-dure, shall en-dure for-ev-er, for-ev-er.

The musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a two-part setting in treble and bass clefs, respectively. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music concludes with a double bar line and repeat signs.

Slowly.

THE LORD IS MERCIFUL.

S. STANLEY.

The Lord is mer-ci-ful, and mer-ci-ful and gra-cious, Slow to an-ger, and plenteous in

The Lord is mer-ci-ful, and mer-ci-ful and gra-cious, Slow to an-ger, and plenteous in

The musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a two-part setting in treble and bass clefs, respectively. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The music concludes with a double bar line and repeat signs.

mer - cy. He will not al - ways chide: Nei - ther will he keep his an - ger for -

mer - cy. He will not al - ways chide; He will not al - ways chide: Nei - ther will he keep his an - ger for -

He will not al - ways chide:

- ev - er. He ... bath not dealt with us af - ter our sins; Nor re - ward - ed us ac - cord - ing to

- ev - er. He hath not dealt with us af - ter our sins; Nor re - ward - ed us ac - cord - ing to

He ... bath not dealt

THE LORD IS MERCIFUL. (Concluded.)

197

our in - i - qui - ties. For as the heaven is high, is high a - bove the earth,

our in - i - qui - ties. For as the heaven . . . is high a - bove . . . the earth, So great is his

This musical system consists of three staves. The top staff is a single melodic line in G major (one flat). The middle staff is a four-part harmony in G major. The bottom staff is a single melodic line in G major. The lyrics are written below the staves, with some words spanning across measures.

So great is his mer - cy toward them that fear him. Hal - le - lu - jah!

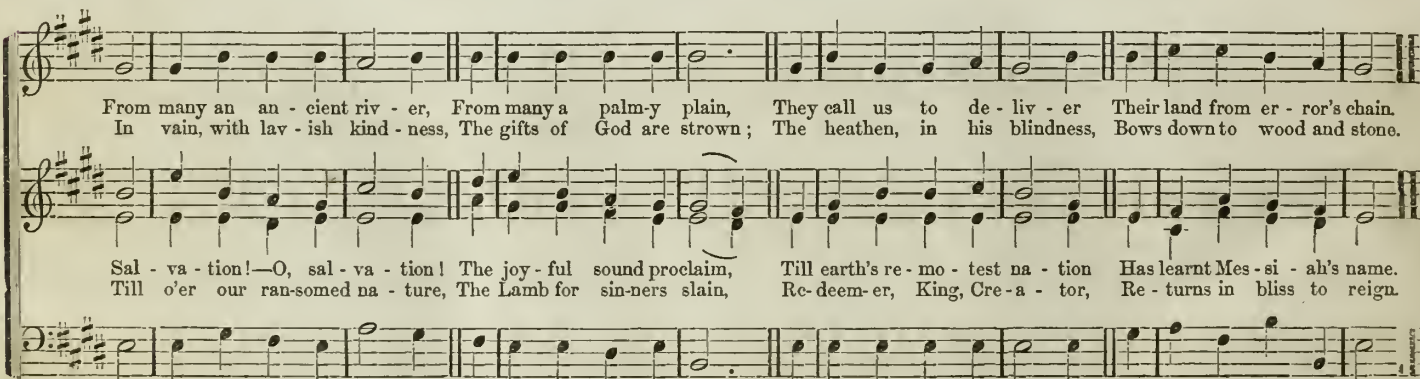
mer - cy toward them that fear him, So great is his mer - cy toward them that fear him. Hal - le - lu - jah.

This musical system also consists of three staves in G major. The top staff is a single melodic line. The middle staff is a four-part harmony. The bottom staff is a single melodic line. The lyrics continue from the first system, with 'Hal - le - lu - jah!' appearing at the end of the first line and the beginning of the second line.



1. From Greenland's i - cy moun-tains, From In - dia's co - ral strand, Where A - fric's sun - ny foun - tains Roll down their gold-en sand;
 2. What tho' the spi - cy bree-zes Blow soft o'er Cey-lon's isle— Tho' ev - ery prospect pleases, And on - ly man is vile?

3. Shall we, whose souls are light-ed By wis-dom from on high— Shall we to man be - night-ed The lamp of life de - ny?
 4. Waft—waft, ye winds, his sto - ry; And you, ye wa - ters, roll, Till, like a sea of glo - ry, It spreads from pole to pole;

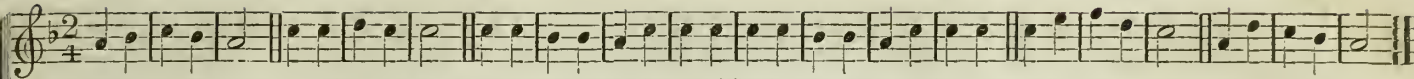


From many an an - cient riv - er, From many a palm-y plain, They call us to de - liv - er Their land from er - ror's chain.
 In vain, with lav - ish kind - ness, The gifts of God are strown; The heathen, in his blindness, Bows down to wood and stone.

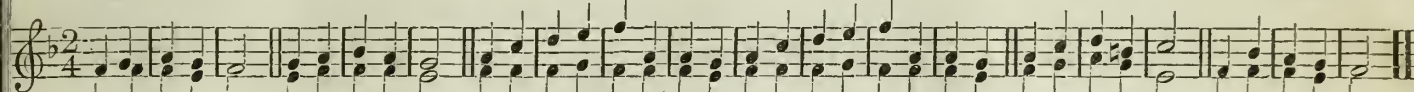
Sal - va - tion!—O, sal - va - tion! The joy - ful sound proclaim, Till earth's re - mo - test na - tion Has learnt Mes - si - ah's name.
 Till o'er our ran-somed na - ture, The Lamb for sin-ners slain, Re-deem-er, King, Cre-a - tor, Re - turns in bliss to reign.

MARBLE.

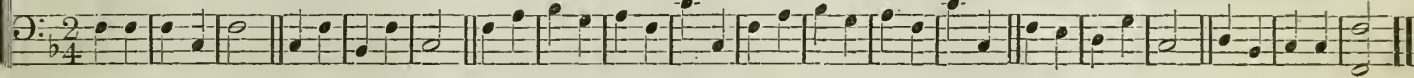
199



1. Blessed be thy name, Jesus Christ! the same Yester-day, to-day, for-ev-er; What from thee, my Lord, shall sever, While I hear thy voice, And in thee re-joyce.
2. Guide me with thine eye, Warn to fight or fly, When the foe, a li-on raging, Or with serpent guile as-suaging, Comes in wrath to tear, Or by fraud en-snare



3. Hold me with thine hand, For by faith I stand; On thy strength my sole reliance, In thy truth my whole affiance, Then, where'er I roam, I am traveling home.
4. Lord, thy word is light; Led by it a-right, When a pilgrim like my fathers, Life's last shadow round me gathers, May its brightening ray Shine to perfect day.



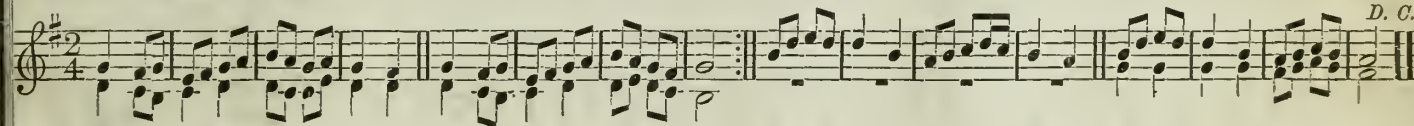
Slowly, Gently.

SELMA.

D. C.

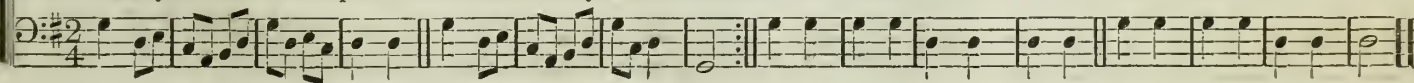


1. { When the world my heart is rending With its heaviest storm of care, }
My glad thoughts to God as-cending, Find a re-fuge from de-spair. } There's a band of mer-cy near me, Tho' the waves of trouble roar,
D. C. There's an hour of rest to cheer me, When the toils of life are o'er.



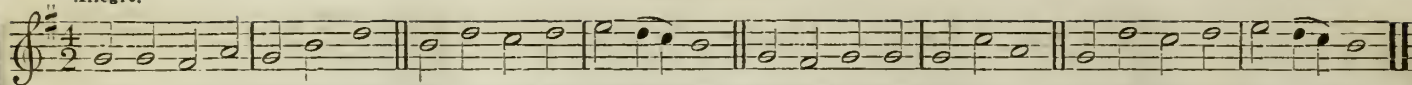
D. C.

2. { Oh! to rest in peace for-ev-er, Join'd with hap-py souls a-bove, }
Where no foe my heart can sev-er From the Sa-viour whom I love! } This the hope that shall sus-tain me Till life's pil-grimage be past;
D. C. Fears may vex, and troubles pain me: I shall reach my home at last.

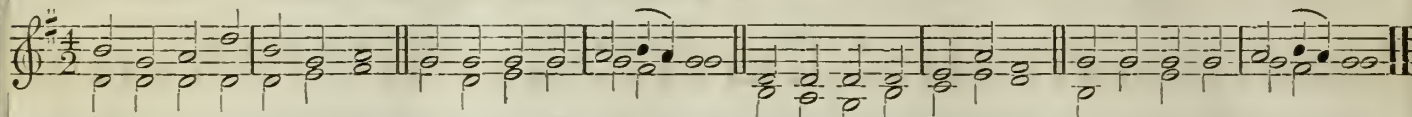


NUREMBURG.

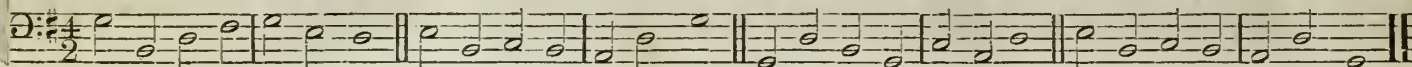
From a German Tune.



1. Praise to God! im-mor-tal praise, For the love that crowns our days: Bounteous Source of ev- ery joy, Let thy praise our tongues employ.

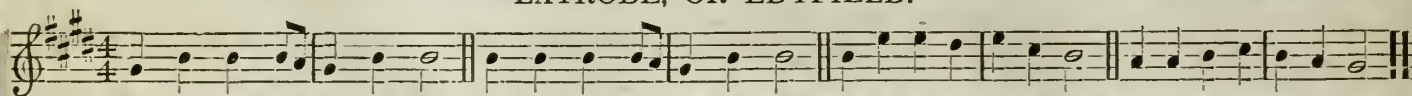


2. All that spring, with bounteous hand, Scat-ters o'er the smil-ing land; All that lib-eral au-tumn pours From her rich, o'er - flow-ing stores,—
3. These, to that dear Source we owe. Whence our sweetest com-forts flow; These, thro' all my hap-py days, Claim my cheer-ful songs of praise.

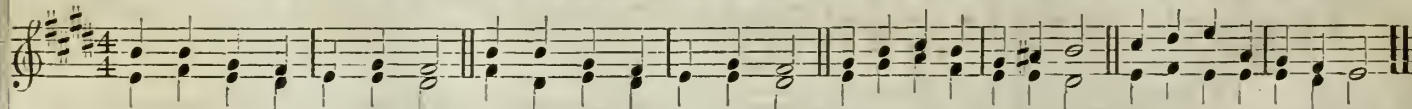


LATROBE, OR EDYFIELD.

German Tune.



1. Who, O Lord, when life is o'er, Shall to heaven's blest man-sions soar; Who, an ev- er - welcome guest, In thy ho - ly place shall rest?



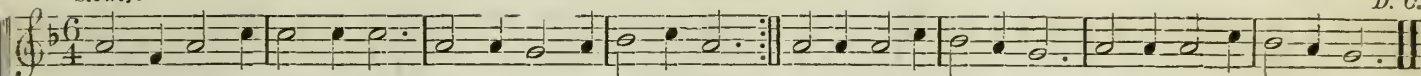
2. He, who shuns the sin - ner's road, Lov - ing those who love their God; Who, with hope and faith unfeigned, Treads the path by thee ordained.



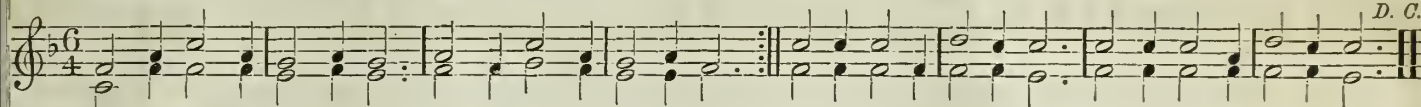
Slowly.

VERNON.

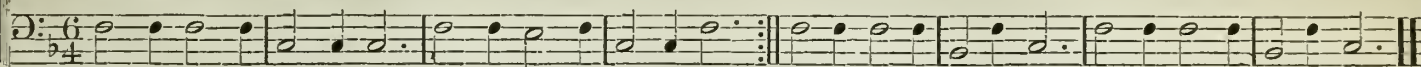
201
D. C.



1. { Fount of ev - er - last - ing love! Rich thy streams of mer - cy are, }
 { Flow - ing pure - ly from a - bove, Beau - ty marks their course a - far. } Lo! thy church, thy garden, now, Bloom be - neath thy heavenly shower,
 D. C. While we feel, and melt, and bow, Mild, yet might - y in thy power.

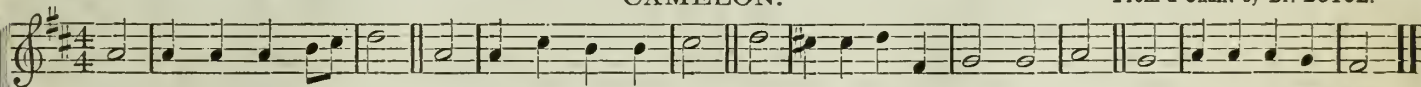


2. { God of grace, be - fore thy throne, Here our warm - est thanks we bring; }
 { Thine the glo - ry, thine a - lone, Loud - est praise to thee we sing; } Hear, O hear our grateful song, Let thy spi - rit still de - scend;
 D. C. Roll the tide of grace a - long, Widen - ing, deep'ning to the end.

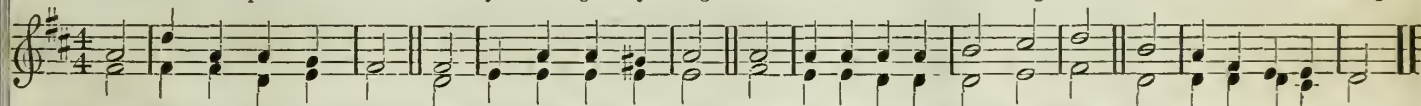


CAMELON.

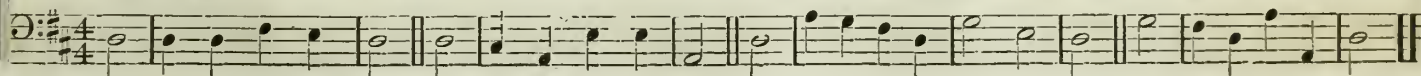
From a Chant by Dr. BOYCE.



1. Come, sound his praise a - broad, And hymns of glo - ry sing: Je - ho - vah is the sove - reign God, The u - ni - ver - sal King.



2. Come, wor - ship at his throne, Come, bow be - fore the Lord; We are his work, and not our own; He formed us by his word.
 3. To - day at - tend his voice, Nor dare pro - voke his rod; Come, like the peo - ple of his choice, And own your gracious Lord.



1. I lift my soul to God; My trust is in his name: Let not my foes, that seek my blood, Still tri-umph in my shame.

2. Re-mem-ber all thy grace, And lead me in thy truth; For-give the sins of ri-per days, And fol-lies of my youth.

3. The Lord is just and kind; The meek shall learn his ways; And ev-ery hum-ble sin-ner find The bless-ings of his grace.

SUNTER.

1. O Thou, to whom all creatures bow, With-in this earthly frame, Thro' all the world, how great art thou! How glo-rious is thy name!

2. When heaven, thy glorious work on high, Employs my wondering sight; The moon that night-ly rules the sky, With stars of feebler light;—

3. Lord! what is man! that thou shouldst choose To keep him in thy mind! Or what his race, that thou shouldst prove To them so wondrous kind!

4. O Thou, to whom all creatures bow, With-in this earthly frame, Thro' all the world, how great art thou! How glo-rious is thy name!

Slowly, Gently.

EVAN.

From "Cantica Laudis." 203

1. In mer-cy, Lord, re-mem-ber me, Thro' all the hours of night; And grant to me most gra-cious-ly The safeguard of thy might.

2. With cheerful heart I close my eyes, Since thou wilt not re-move: Oh! in the morn-ing let me rise, Re-joic-ing in thy love.

3. Or, if this night should prove the last, And end my tran-sient days; Oh! take me to thy promised rest! Where I may sing thy praise.

NEW YORK TUNE.

Words from JONES' Versification of the Psalms.

1. To yon-der hills I raise my sight, Where all my suc-cor lies; My help is in that arm of might, That made the earth and skies.

2. He shall thy soul in safe-ty keep, Thy foot from ev-ery snare; His eyes shall slumber not nor sleep, While Is-rael needs his care.

3. His arm shall ev-er be thy stay, A shade up-on thy right; The sun shall nei-ther smite by day, Nor changing moon by night.

4. Thy head from e-vil he shall screen, Thy soul pre-serve in peace; Thy go-ing out or com-ing in, Till time and na-ture cease.

1. O God, our help in a - ges past, Our hope for years to come, Our shel-ter from the stormy blast, And our e - ter-nal home.

2. Be - neath the sha-dow of thy throne Thy saints have dwelt secure; Suf-fi - cient is thine arm a - lone, And our de-fence is sure.

3. Be - fore the hills in or - der stood, Or earth re-ceived her frame; From ev - er - last - ing thou art God, To end-less years the same.

Gently, Softly.

ERNAN.

LOWELL MASON, 1850.

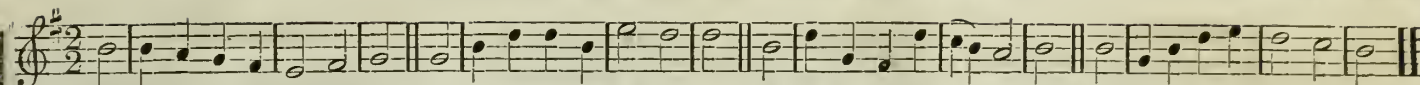
1. Breathe, Holy Spi-rit, from a - bove, Un-til our hearts with fervor glow; Oh, kindle there a Saviour's love, True sympathy with hu-man wo.

2. Bid our con-flict-ing passions cease, And terror from each conscience flee; Oh, speak to every bo - som peace, Unknown to all who know not thee.

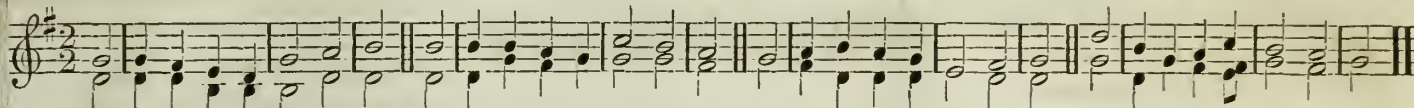
3. Give us to taste thy heavenly joy, Our hopes to brightest glo-ry raise: Guide us to bliss without al - loy, And tune our hearts to endless praise.

THE OLD HUNDREDTH.

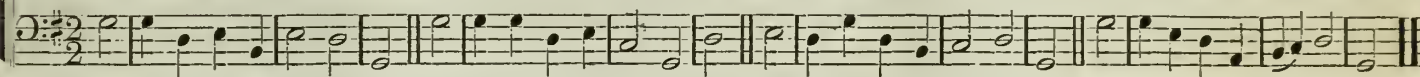
W. FRANCO. 205



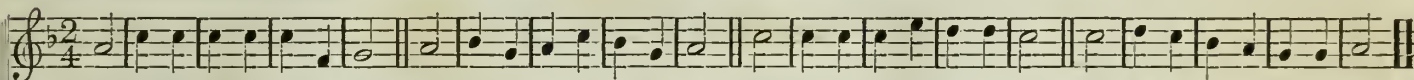
1. From all that dwell below the skies, Let the Cre-a-tor's praise a-rise: Let the Redeemer's name be sung, Thro' every land—by every tongue.



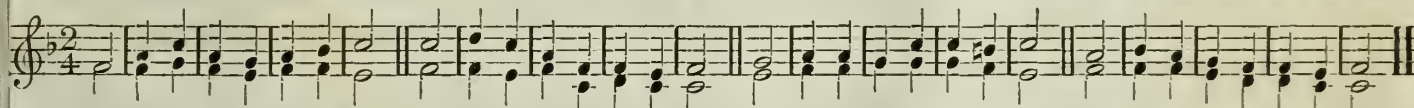
2. E-ter-nal are thy mercies, Lord; Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.



IOSCO, OR PRAGUE.

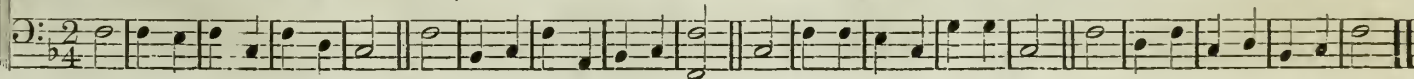


1. The heavens declare thy glory, Lord, In ev-ery star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines.



2. The rolling sun—the changing light, And nights, and days, thy power confess; But that blest volume thou hast writ Reveals thy justice and thy grace.

3. Great Sun of Righteousness, arise! Oh bless the world with heavenly light! Thy gospel makes the simple wise: Thy laws are pure—thy judgments right.



SELECTION 1.

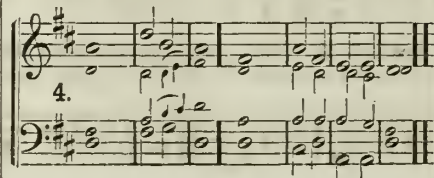
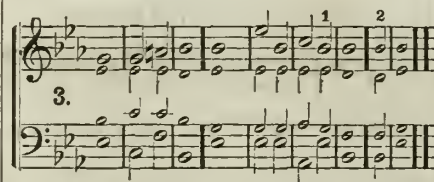
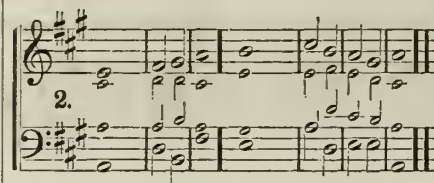
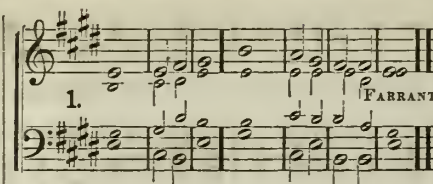
1. Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners; Nor sitteth in the se-at of the scornful.
2. But his delight is in the law of the Lord. And in his law doth he meditate day and night.
3. And he shall be like a tree planted by the rivers of water, That bringeth forth his fruit in his season.
4. His leaf also shall not wither. And whatso ever he doeth shall prosper.
5. The ungodly are not so, But are like the chaff which the wind driveth away.
6. Therefore the ungodly shall not stand in the judgment, Nor sinners in the congregation of the righteous.
7. For the Lord knoweth the way of the righteous. But the way of the ungodly shall perish.

[Ps. 1.]

SELECTION 2.

1. Give ear to my words, O Lord; Consider my meditation.
2. Hearken unto the voice of my cry, my King, and my God; For unto thee will I pray.
3. My voice shalt thou hear in the morning, O Lord; In the morning will I direct my prayer unto thee, and it will look up.
4. For thou art not a God that hath pleasure in wickedness. Neither shall evil dwell with thee.
5. The foolish shall not stand in thy sight. Thou hatest all workers of iniquity.
6. Thou shalt destroy them that speak falsehood; The Lord will abhor the bloody and deceitful man.
7. But as for me, I will come unto thy house in the multitude of thy mercy; And in thy fear will I worship toward thy holy temple.
8. Lead me, O Lord, in thy righteousness, because of mine enemies; Make thy way straight before my face.
9. Let all those that put their trust in thee rejoice, let them ever shout for joy, because thou defendest them; Let them also that love thy name be joyful in thee.
10. For thou, Lord, wilt bless the righteous; With favor wilt thou compass him as with a shield.

[Ps. v.]



SELECTION 3.

1. The heavens declare the glory of God; And the firmament sheweth his handy work.
2. Day unto day uttereth speech, and night unto night sheweth knowledge. There is no speech nor language, where their voice is not heard.
3. Their line is gone out through all the earth, And their words to the end of the world.
4. In them hath he set a tabernacle for the sun, Which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race.
5. His going forth is from the end of the heaven, and his circuit unto the ends of it: And there is nothing hid from the heat thereof.
6. The law of the Lord is perfect, converting the soul: The testimony of the Lord is sure, making wise the simple.
7. The statutes of the Lord are right, rejoicing the heart: The commandment of the Lord is pure, enlightening the eyes.
8. The fear of the Lord is clean, enduring forever: The judgments of the Lord are true and righteous altogether.
9. More to be desired are they than gold, yea, than much fine gold: Sweeter also than honey, and the honeycomb.
10. Moreover by them is thy servant warned: And in keeping of them there is great reward.
11. Who can understand his errors? Cleanse thou me from secret faults.
12. Keep back thy servant also from presumptuous sins; let them not have dominion over me: Then shall I be upright, and I shall be innocent from the great transgression.
13. Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O Lord, my strength and my Redeemer.

[Ps. 1.]

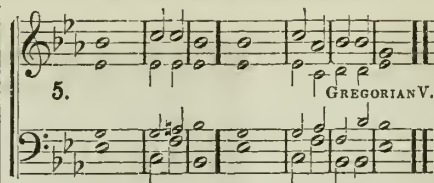
SELECTION 4.

1. God be merciful unto | us, and | bless us:
And cause his | face to | shine up- | on us.
2. That thy way may be | known up- | on | earth,
Thy saving | health a- | mong all | nations.
3. Let the people praise | thee, O | God:
Let all the | people | pra-ise | thee.
4. O let the nations be glad, and | sing for | joy:
For thou shalt judge the people righteously, and govern
the | na- | tions up- | on the | earth.
5. Let the people praise | thee, O | God;
Let | all the | people | praise thee.
6. Then shall the earth | yield her | increase,
And God, even | our own | God shall | bless us.
7. God | sha-ll | bless us,
And all the ends of the | earth shall | fe-ar | him.

[Ps. LXVII.]

SELECTION 5.

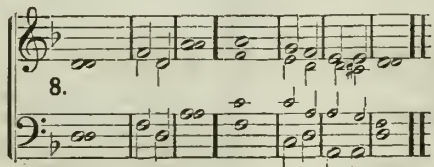
1. God is our | refuge - and | strength,
A very | present | help in | trouble.
2. Therefore we will not fear, though the | earth - be re- |
mov-ed.
And though the mountains be carried into the | midst of |
the - | sea.
3. Though the waters thereof | roar, - and be | troubled,
Though the mountains | shake - with the | swelling there-
of.
4. There is a river, the streams whereof shall make glad
the | city - of | God;
The holy place of the tabernacles | of the | Mo-st | High.
5. God is in the midst of her, she shall | not be | mov-ed,
God shall help her, and | that right | ea-r-ly.
6. The heathen rag-ed, the | kingdoms - were | mov-ed,
He uttered his | voice, the | ea-rth | melted.
7. The Lord of | Hosts is | with us;
The God of | Jacob | is our | refuge.
8. Come, behold the | works - of the | Lord,
What desolations | he hath | made - in the | earth.



GREGORIAN V.



MONK.



9. He maketh wars to cease unto the | end - of the | earth;
He breaketh the bow, and cutteth the spear in sunder
he burneth the | chariot | in the | fire.
10. Be still, and know that | I am | God;
I will be exalted among the heathen, and I will be ex- |
alted | in the | earth.
11. The Lord of | hosts is | with us:
The God of | Jacob | is our | refuge.

[Ps. XLVI.]

SELECTION 6.

1. Lord, thou hast been our | dwelling | place,
In | a-ll | gene- | rations.
2. Before the mountains were brought forth, or even the
earth | and the | world;
Even from everlasting to ever- | lasting, | Thou art |
God.
3. Thou turnest man | to de- | struction;
And sayest, Return ye, | children | o-f | men.
4. For a thousand years in thy sight are but as yesterday,
when | it is | past,
And as a | wa-tch | in the | night.
5. Thou carriest them away as | with a | flood;
They | a-re | as a | sleep.
6. In the morning they are like grass which | groweth | up:
In the morning it flourisheth, and groweth up: in the
evening it is cut | down, and | wither- | eth.
7. For we are consum-ed | by thine | anger;
And by thy | wra- | th are we | troubled.
8. Thou hast set our iniquities be- | fore | thee;
Our secret sins in the | light of | thy - | countenance.
9. For all our days are passed away | in thy | wrath:
We spend our years as a | ta-le | that is | told.
10. The days of our years are three-score years and ten, and
if by reason of strength they be | four-score | years,
Yet is their strength labor and sorrow; for it is soon cut
off, | and we | fly a- | way.
11. Who knoweth the power | of thine | anger:
Even according to thy fear, | so is | thy - | wrath.
12. So teach us to | number - our | days:
That we may apply our | hea- | rts | unto | wisdom.

[Ps. xc.]

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